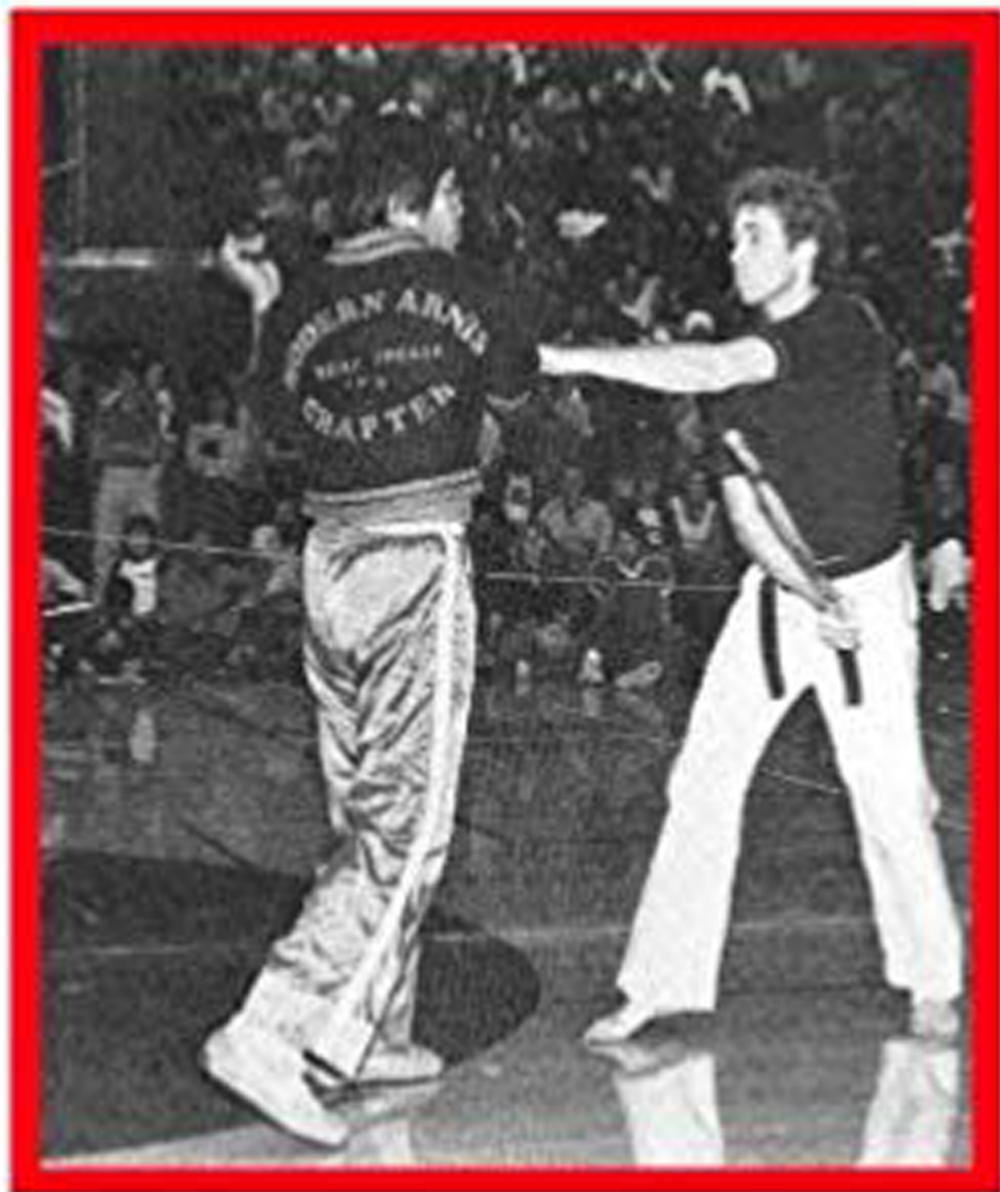


Modern Arnis

The Art Within Your Art



The Book of Basics

Prof. Dan Anderson
Senior Master Modern Arnis

MODERN ARNIS

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Dan Anderson

Senior Master Modern Arnis

Founder, MA-80 System of Modern Arnis

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Warning

This book is presented only as a means of preserving a unique aspect of the heritage of Modern Arnis. The author does not make any representation, warranty or guarantee that the techniques described or illustrated in this book will be safe or effective in any self-defense situation or otherwise. You may be injured if you apply or train the techniques illustrated in this book. To minimize the risk of training injury, nothing described or illustrated in this book should be undertaken without personal, expert instruction. In addition, it is essential that you consult a physician regarding whether or not to attempt anything described in this book. Specific self-defense responses illustrated in this book may not be justified in any particular situation in view of all the circumstances or under the applicable federal, state or local law.

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DEDICATION & ACKNOWLEDGMENTS

This book is dedicated to my parents, **James Reed Anderson** and **Betty Jean Anderson**. 38 years ago, my mother funded my first martial arts lessons. This was a turn around point in my life. Up to then I had been just your every day kid with no real future planned. After my first karate lesson, I knew I was in it for the long term. What she thought was just another 6 month fad became a major part of my life. Thanks, Mom. My dad was a no holds barred supporter of my involvement in the martial arts and as I found out much later, I was a continuing source of pride for him. *"My son, the karate champ."* Thanks, Dad. They are both gone now, my mother having passed away over 20 years ago and my father just this year. My love and gratitude to both of you - this book is for you.

As usual, this book could not have been made possible without the aid and assistance of a number of people.

Grand Master Remy A. Presas - for the art within my art.

Guro Roland Dantes - Thank you for the friendship, support, and historical background.

Datu Dieter Knuettel - Thanks for your ready support and speedy communication.

Joe Rebello, Kelly Worden, & Gaby Roloff - Thanks for interviewing Remy Presas.

Bram Frank - For being a good buddy, extra photos, and assisting me in the continuance of the art.

Marie, my wife - brutal proofreading when I thought I was done and patience while I was working on this book.

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Manong Ted Buot - for balintawak and a wonderful human spirit.

Jaye Spiro - another wonderful human spirit.

the CSSD/SC crew - for being a second family.

Forward



The beginnings of an art have always been fascinating to me. The question, *"Where did this come from?"* always gave me answers that explained more than just the words themselves. The origins of Modern Arnis, unfortunately, I did not delve into until after my teacher, Remy Presas, passed away. When training with him I was mainly interested in the technical fighting aspects of his art. Besides, he was always around to answer questions and that was good enough for me.

My search for the beginnings of Modern Arnis came too late for me to get them directly from the source so I have gone elsewhere. One of the foundation styles of Modern Arnis is balintawak eskrima. I wanted to find out more about it. I got lucky. Jaye Spiro introduced me to Manong Ted Buot, who learned directly from the founder of balintawak eskrima, Anciong Bacon. I have not done much yet but from training in balintawak, I found answers to why Remy Presas did certain things, but not all things. He did certain actions which were not part of balintawak eskrima.

More answers also came to light when I began knife training with Bram Frank. Bram, who actually began training with Remy Presas because of my influence, was into the blade aspect of martial arts long before he started into Filipino martial arts. The knife actions he taught were directly from some of the drills I learned from Prof. Presas way back in 1980. Here was a *cutting* application for the stick moves. One of the statements the Professor repeated over and over again finally made sense. *"If he touches you, he is cut already."* I would hear this and think to myself, *"Yeah, right. I have a stick in my hand. He is cut. Yeah, right."* Until training knife with Bram I never really got that there were blade applications to the impact weapon techniques he taught.

Now, we fast forward to this book. In teaching the basics of this art I wanted to show the historical aspects of the techniques themselves. Unfortunately, as I mentioned before, I am researching a little too late to ask the man himself. So, I am asking those who have been around longer than I have or those who did ask the questions I didn't. As we all are relying on, for the most part, memory, some of the data might not be totally accurate. Any points of incorrectness I will take responsibility for. One of the Professor's higher ranked students warned me, *"You will be laying yourself open for criticism in doing this."* This is true. My reply was, *"That is what second and third editions of this book is for – corrected mistakes."*

There are several people who I want to thank up front.

Guro Roland Dantes. Roland is one of Remy Presas' longest and highest ranking students in the Philippines. He has been with the Professor since 1968, is an 8th degree Black Belt and Senior Master in Modern Arnis, and is featured in the first two of Remy's books. He was instrumental in the forming of the Senior Masters Council of Modern Arnis in the Philippines. He has been very forthcoming in answering any questions I had for him and very honest as to whether he knew a particular answer or not. It would be so easy for him to pontificate and set himself up as the source to answer all queries. After all, his credentials are impeccable. He has not done this but instead has been honest in all his replies.

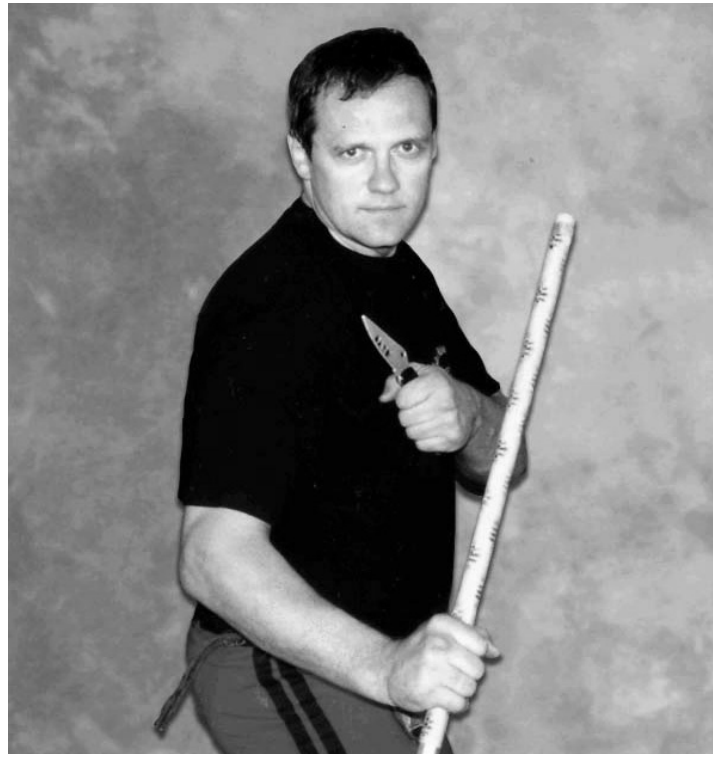
Bram Frank. Bram has done a ton of research in the area of the blade, as that is his passion. He pestered Prof. Presas relentlessly for blade applications of Modern Arnis and got them. Bram has been a controversial person in the United States Modern Arnis community and has been overlooked by many but it is his insight into the blade work of the old Presas family style that got me going in that direction in my research. I thank him for that and his continual acknowledgment of Remy Presas as being source of his Modern Arnis knowledge.

Joe Rebelo. Joe Rebelo conducted an hour long video interview with Remy Presas and I have taken data from this interviews for use in this book. He asked the questions I wish I had the foresight to ask so many years ago. Joe, I thank you very much.

Dieter Knuettel. Dieter Knuettel is the one of the few senior students in Modern Arnis who has a high rank with Remy and his brother, Ernesto Presas. This gives Dieter a unique historical perspective as he got history from both sides of the family. Dieter also sent me a 90 minute interview with Remy Presas conducted by Gaby Roloff in 1995, which was very helpful.



Guro Roland Dantes & Bram Frank



Datu Dieter Knuettel



Master Gaby Roloff (2nd from left) Arnis Fest 2004. Author at far right

Introduction

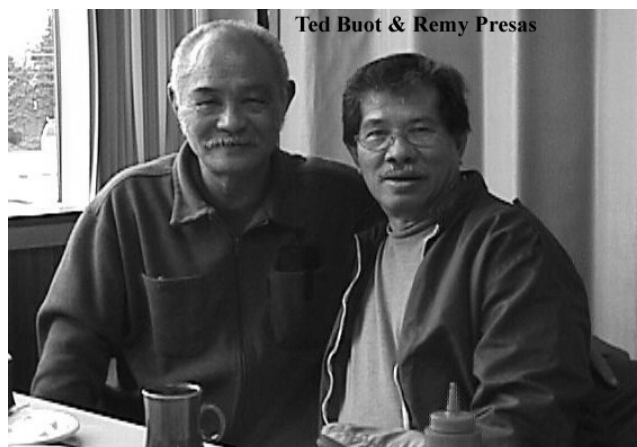
The Art Within Your Art was Remy Presas' way of announcing that Modern Arnis could fit within anyone's prior knowledge or base of training. He taught thousands upon thousands of people between the years of 1974 – 2001 on the seminar circuit. It was in 1980 when I met him and he impressed me with not only his personal skill but how his art easily fit in with what I knew. I was only one of many converts.

Up until now there has not been a book on Modern Arnis which has gone over the basics of the art with a fine toothed comb. Prof. Presas authored three books in English that serve as fine introductions to the art. Looking over my previous books on this art,* I saw that I had covered various aspects of the art but did very little on the basics of Modern Arnis. This book is to serve as an entry point to the art of Remy Presas so as to be able to gain a firm foundation to his later materials.

I used four main resources to write this book:

1. My notes from my first meeting with Remy Presas,
2. The first two belt levels in my school,
3. What I have learned in balintawak eskrima from Manong Ted Buot,
4. Historical data I have gotten from a number of sources noted in the forward.

Remy Presas, in addition to the family art, was skilled in balintawak eskrima. After the Professor passed away, I began training in balintawak under Manong Ted Buot so that I could understand the roots of Modern Arnis better. Training under Manong Ted I began to understand why Prof. Presas did certain things and how he performed certain basics. The most pronounced influence of balintawak basics show up in a 1975 film I have of him (thanks to Guro Tom Bolden of American Modern Arnis).



Prof. Presas didn't stress fundamental basics as much as he would have had he operated out of a centralized school. According to Guro Roland Dantes, Prof. Presas stressed very heavily a step-by-step progression in the Philippines. You never learned the next move until you had the previous one down. He didn't do that when he taught in the United States. Through the different decades in the USA, Prof. Presas taught and stressed certain aspects of Filipino martial arts over others. He concentrated on the overview of Modern Arnis and left it up to the senior students to put together a ranking sequence and to discern the fundamental principles of the art for themselves.

This book is to delineate basics. I am certain there will be some differences between what I do and what some other instructors do as to what I am going to show in this book. This cannot be avoided as Prof. Presas taught literally thousands of students from different marital arts backgrounds over the years. When going over certain basics in this book, I will differentiate whether they were shown exactly as taught to me by Prof. Presas or whether they are my MA-80** adaptations. I will also try to say where each particular basic came from as well. This will be important because the history of where a particular move came from is as important as the why of the move. It helps explain why a certain move is done in a certain fashion. You will see that some of the techniques are from blade origins while some are strictly cane oriented.

*De-Fanging The Snake: A Guide To Modern Arnis Disarms, Advanced Modern Arnis: A Road To Mastery, Mano y Mano: Weaponless Fighting Applications of Modern Arnis and Trankada: The Joint Locking Techniques and Tapi Tapi of Modern Arnis

**MA-80 = Modern Arnis 80. This is my term for the Modern Arnis system I teach. When demonstrating, Prof. Presas would show many variations for any given action. When surprised he was astonishingly direct. The 8 in '80' stands for – '8' turned sideways is the infinity symbol. The viewpoint is *"The possibility of anything ('8') reduced to the simplicity of the moment ('0')."* This is Modern Arnis 80.

Technical Origins of Modern Arnis

The overall history of Remy Presas and Modern Arnis has been pretty well documented in the various martial arts magazines, most notably Rick Mitchell's article in the December 1990 issue of Inside Kung Fu. Here are some of the origins of Modern Arnis in Remy Presas' own words. These quotes are taken from various interviews and are quoted verbatim.

Joe Rebelo – “How did you begin in the martial arts?”

Remy Presas – “I begin when I was 6 years old during the Japanese occupation in the Philippines. That was 1941. My father was a lieutenant in the guerilla movement.”

JR – “He introduced you to the various aspects of the Filipino martial arts?”

RP – “Not really. I was...little boy. I see my father train the army soldier(s). I open the nipa hut and I look at them. I try to see. They are doing something. The cane is moving left and right. I am fascinated. And later on they are doing, like the figure 8. When I see that I become more fascinated. I walk to the bush to the back of the hut and I cut the small cane. I do that (makes the motions of the banda y banda and the figure 8). I strike and all the leaves of the tree are gone. I do that and I practice by myself. And my grandfather find(s) out that I am doing this because...all the leaves...”

JR – “...are missing.” (both laughing)

RP – “I am doing this. It's like, to me, this is natural. When my grandfather find out that I am doing that, he said, “Remy, I will train you.”

JR – “What was the base system that you learned?”

RP – “I learned the ocho, the figure 8 and the banda y banda because it's very easy to learn.”

(from a video taped interview conducted by Joe Rebelo)

RP – “My father used to train the soldier(s). Now I am only 6 years old, maybe 5 or 5 ½...and my father train the soldier. And children...in that time, they didn't train children, only adults. And when I see them practice, I was left in the nipa hut...and they practice. And I looked at that and I loved it. Because my father will not teach me, I will practice outside by myself, also. Maybe one or two years I am doing that...”

(The interviewer interrupts him at this point and when they resume, Prof. Presas is onto something else.)

(In this portion of the interview his talking about going with his grandfather and seeing duels. He is about age 9) **“I decided to practice and practice and my grandfather, I will ask my grandfather to do that because my grandfather, Lion Presas, you know it's like lion, ‘L-i-o-n’ – Lion, you know, the name. The name of the grandfather is Lion Presas. He give me advice. My grandfather is eskrimador, also. During the American-Spanish war, he is good fighter. And he gave me advice and train me. And my grandfather used to ask me, ‘Come on. Let's go and let's train.’ And he trained me in the house...the basement in the house. And he would train me there he'd say, ‘You go down.’ and he will strike me and I will have to defend myself. I become good because of that.”**

(from an interview done by Gaby Roloff in Germany, 1995)

JR – “After the war was over, and your family had come back into the area, how did you begin to elaborate in your training?”

RP – “I continued training and I see people like the Rizuma (sp.) brothers. They are good fighters. I idolize them. They know how to fight with Padilla (sp.) arnis system. When they fight, I witness the duel of arnis.

When I become 13 years old, I decide to leave my town. I told myself, ‘I will go to some places to learn more.’ I am reaching to be 13 ½ years old, I went to Cebu. They called the arnis there, ‘eskrima.’ There I continued studying. I joined to the balintawak arnis club. That was 1950.”

JR – “Now, balintawak is one of the major keystone systems in relationship to the creation of Modern Arnis.”

RP – “Exactly! I joined to the balintawak and I am almost 14 years old and I fight them. The reason those people accept me, one person told me, ‘I will accept you because you have a stomach (guts).’ In Italian speaking, cajones. (note: Cajones is actually a Spanish word.) They said you are welcome to join because I fight...my style of fighting is cutting, you know, the figure 8, banda y banda cut. I will not stay close. I will cut. I will move and cut again. I don’t want to become close. That is my style and their style is close quarters. It’s two kinds. But because of my quickness they could not grab me and I always cut. I always hit. And that’s why the...old guard of balintawak people, they said, ‘I will adopt this kid. The kid have the ball(s), have the stomach.’”

(from a video taped interview conducted by Joe Rebelo)

RP – “I went back to Cebu. In Cebu...this guy, we have a match in arnis. You know, the balintawak people. We have, like, a duel. Because...I like to try, and I try to fight someone. When I fight that someone, they could not outmaneuver me but I still hit him

but I will be defeated because I am only (a) small boy. And the other guy, he said to the stocky guy who fight with me, ‘No, no, no, no, no. Don’t hurt that boy. Because that boy have the guts...to fight.’ And this guy, right away, talk to me, ‘I will train you.’ and I am trained by Rodolfo Moncal, the student of Timoteo Maranga. After they train me for 6 month(s), I become good, very good. For 6 month(s) I do that and I do that and I fight the person that adopt me. I thought I could defeat him. Because there if you train you feel that you could do it. And I did it to him. After that...I study to another good instructor, this guy, Timoteo Maranga. And after I study to Timoteo Maranga, I study again to Venancio Bacon, the founder of the balintawak style. I study to Bacon from almost 1951 to 1957.”

(from an interview done by Gaby Roloff in Germany, 1995)

RP - “There I witness so many duels because there are two kinds of associations in Cebu. The other one, one of the biggest, is the Doce Pares. The Canete brothers. They are all nice people. One of the brothers is Ciriaco ‘Cacoy’ Canete, one of my mentors. I like the guy. If the guy, he’ll free the stick and twirl the stick. Oh! I am fascinated!

For me, If I see someone and I...like them, they do the move, you know. I don’t care what the style (is) as long as I can see because some style, you just see, you will pick up the technique. But my system I created, Modern Arnis, you will have to practice it. Because it is (a) progression, progressive art. You will learn this, this, and that. (It) is a flow. The flow came from the old system, the traditional art.”

(from a video taped interview conducted by Joe Rebelo)



There are several possibilities regarding the enhancement of the abanico techniques Prof. Presas' initially learned from his grandfather. I asked Guro Roland Dantes about this and his reply was, "...with regards to the abanico... this was vastly used by the Lapunti group who were originally members of the first generation of the Doce Pares Federation."

Datu Dieter Knuettel sent this in from Senior Master Cristino Vasquez: *"The Abanico came from his father Jose Bongco Presas. His style was Abanico. Before Remy traveled the Philippines, he was trained by his father and grandfather Leon, who practiced the Palis style. Perhaps Remy also picked up some Abanico techniques in Cebu during his trips, but this I don't know for sure. There were many masters in Cebu, as well as his uncle Freddy 'Ikoy' Presas and Remy has trained with a lot of them. This is what I know about it."*

I have found mainly five Filipino foundations of Modern Arnis:

- the Presas family system including the banda y banda, figure eight, palis palis, and espada y daga
- balintawak eskrima from Rodolfo Moncal, Timoteo Maranga, and Anciong Bacon
- sinawali from Guillermo Lengson
- amara or twirling from Cacoy Caniente
- abanico from a number of sources inside and outside of his family

The other main influences for Modern Arnis while Remy was in the Philippines have been Shotokan karate, judo, and wrestling. He attained black belts in both karate and judo while there. After coming to the United States in 1974, the two key influences to Modern Arnis were *Small Circle Ju Jitsu* (founded by Prof. Wally Jay) and *Tuite Jitsu* (pressure point striking taught by Master George Dillman).

Modern Arnis In The New Millennium

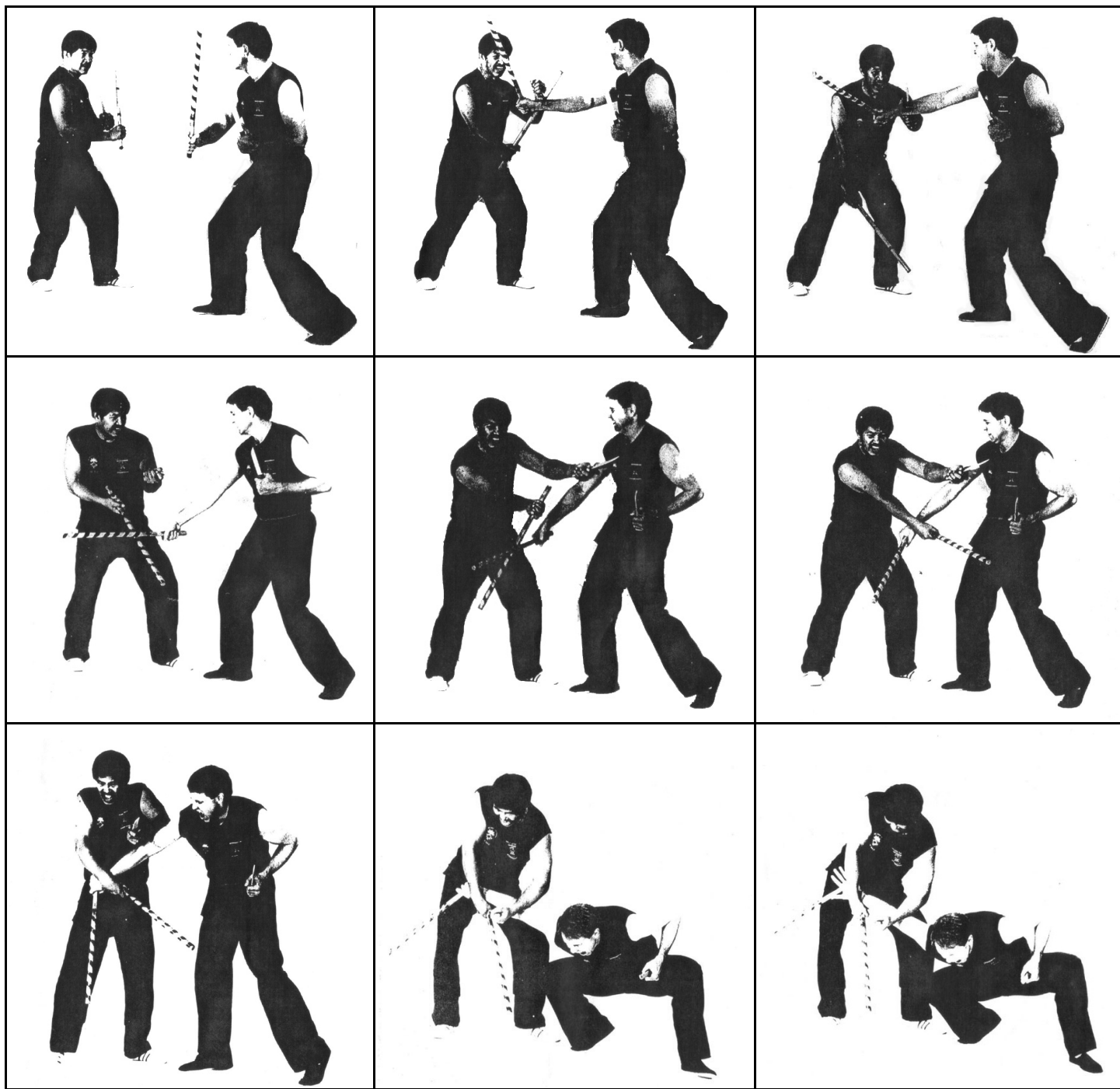
With the passing of Remy Presas in August 2001, the art has gone in different directions. Numerous organizations have sprung up, both during and after his life, all of which teach his art. Prof. Presas liberally spread the seed of his art and it is now practiced worldwide. What I do is titled Modern Arnis 80 or MA-80. A very simple description of it is my teaching of Remy Presas' art described as scientifically as possible. The "doingness" is very similar – hardly changed at all in the art. The difference is in the explanation and teaching.

Remy Presas taught in what can be described as a "circular" fashion. He would teach many aspects of Modern Arnis during a seminar or camp, hardly pausing from one to the next. From seminar to seminar, he would again go over a lot of the previous material but adding to it each time. Rather than teaching one aspect until the group had it down well, he would go from one to the next to the next and so on. Quite often he didn't detail the finer points of a technique in his explanation. You would find many variations in how a technique was done from one person to another in the same lesson. This was not due to body size or strength differences but in how the fine points were not gone over.

I teach in a "linear" fashion. Each skill is based upon a preceding skill. You can't learn technique #2 before you have learned technique #1 and so forth. The fine points of any technique, the leveraging and angles and so forth, are thoroughly gone over so that any student can perform that technique skillfully. MA-80 is more my way of presentation than anything else. You will see what I mean as you read through this book.

I am presenting this book in a different format than my other books. This one is in a "lesson plan" based on both my basic school format and what Prof. Presas taught me the first time I met him.

This photo sequence was taken for an proposed upgrade edition of *Modern Arnis Philippine Martial Art "Stick Fighting,"* Prof. Presas' first book in English. The project was never completed, the photos are now lost, and all that are left are a handful of xerox copies. These copies show Prof. Presas executing an espada y daga (sword and dagger) on me.



Lesson 1. Striking

The Grip

We'll begin striking with a discussion of the grip of the cane. When I first learned Modern Arnis, Prof. Presas stressed having only about an inch exposed on the butt end of the cane (called the *punyo*). He often corrected my grip as having too much butt end exposed. He'd push on the end until it was the right length. You can see this grip when he shows the basics in Black Belt magazine video tape series #2. I found out much later this is the balintawak eskrima grip as well. Later, as shown by his tapes produced not long before his death, the exposed end of the cane lengthened to at least one grip's width or more. I don't know why he changed it except that it does facilitate the locking actions done with the *punyo* in the *tapi-tapi* actions. In my teaching, I keep the butt end of the cane, the *punyo*, about one inch from my grip.

Prof. Presas also liked thick canes. Anytime I would grab a thinner one (an inch in diameter or less), he would actually take the cane out of my hand and present me with a thicker one. I now prefer a cane that is 1¼ inches in diameter.



Differences in length of the *punyo* extension. Photo 1 is about one inch while photo 2 is roughly five inches.

Methods Of Striking

Striking in Modern Arnis, as it is done in many other methods of Filipino martial arts, is by target area and is numbered rather than named. Shown is a chart of the targets and their corresponding numbers. The numbering system changes from system to system but usually about 12 basic strikes.

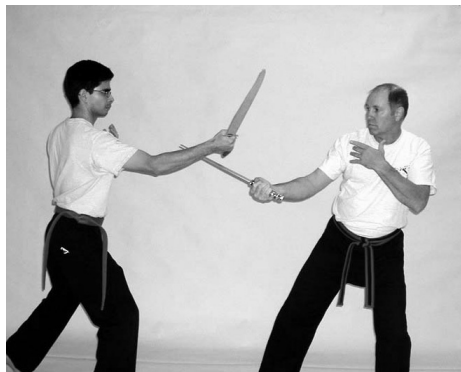
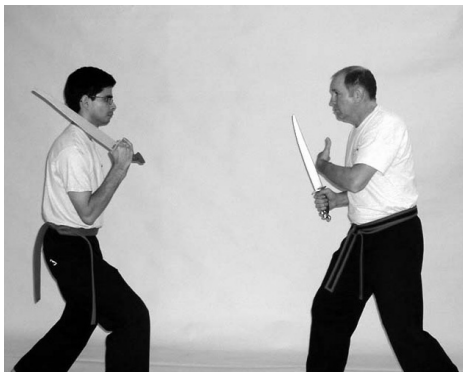
There are several different ways to hit with the cane. I distinguish them with nicknames of my own. Most Modern Arnis players do what I call *fly casting*. The action of the arm when striking is the motion of uncurling the arm or snapping a whip. You strike in a semicircular fashion, rolling your wrist at the end of the hit. This resembles fly casting when fishing. *Fly casting* is the action of how you would cut with a blade. Wrist action plays far more a part in this type of hitting and when you use a bolo, you use the wrist action to do a cut. I played with this when cutting blackberries in my back yard. The hacking action of the blast was nowhere near as effective as the fly cast action of the wrist. From what I have found out, this action is from the Spanish sword fighting and was adopted by the Filipinos while under Spanish rule.

The other method is what I call *the blast*. This is the balintawak method of hitting. Manong Ted Buot once told me, "*We don't do wetik (speed strike). Every hit is a blast.*" I adopted that term for this type of hitting. You hammer your strike, keeping the cane at pretty much a 90-degree angle with the grip. You keep your elbow close in to your side. You do not roll your wrist unless you actually hit your opponent. Rocky Pasiwk describes it as "*slamming your beer mug down on the bar.*" Pretty good visual description. *The blast* is more of a blunt instrument impact weapon set up, delivered in a straight line.

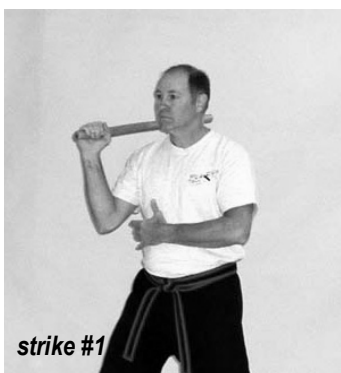
Fly casting. The wrist unfolds as the strike is being executed.



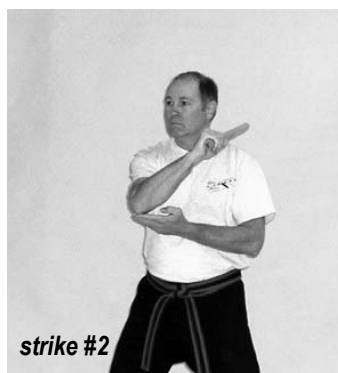
Notice the use of the wrist action in the defensive cut. There will be more examples in the lesson on Classical Arnis.



The Blast. Notice the 90 degree angle position of the cane in the grip. Example of strikes #1 & 2.



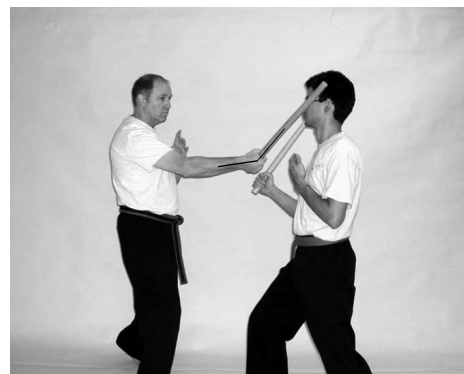
strike #1



strike #2

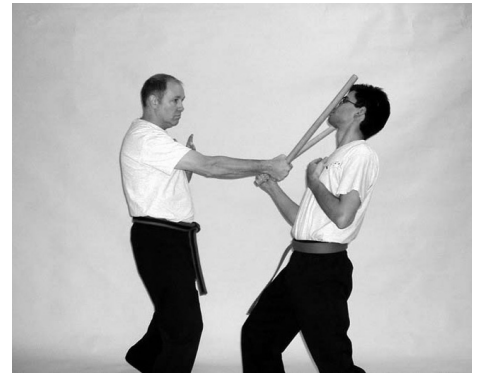
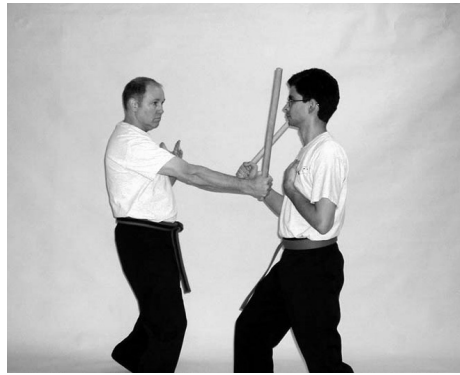


You can see the differences best when you control your strike on your partner. When you *fly cast* and control your strike, the strike is done and over with. You have no more extension to hit with. With *the blast*, all you have to do is roll your wrist and you have contact with your partner. While they are both valid methods of striking, I prefer to teach my students *the blast*. When doing a short rapping action, I'll either blast or fly cast. Prof. Presas never delineated which one to use and where. He just hit.

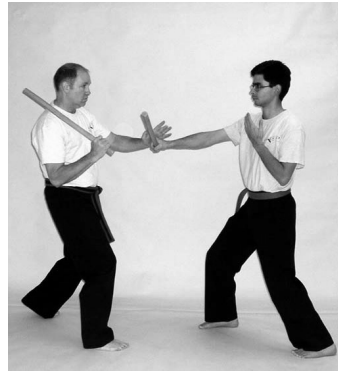


Illustrated above is controlling your strike with a *fly cast*. Note the angle of the wrist.

Control and follow through with *the Blast*.



Rapping as a counter strike.



When you look at striking with the cane you have two general divisions of striking: hitting and stabbing. You hit with strikes 1-4, 8, 9, and 12. You stab with strikes 5, 6, 7, 10, & 11. A point I want to make about the striking and stabbing is that you keep your arm relatively close to your body when you execute. None of these are wide or swinging motions. They are sharp, compact motions. Note: Most people use the term “poke” instead of stab. I feel “stab” communicates better for emphasizing the thrusting action of the technique.

Targeting: What I was taught

strike #1 - left temple
strike #2 - right temple
strike #3 - left side of body or arm
strike #4 - right side of body or arm
strike #5 – stomach
strike #6 - left upper body
strike #7 - right upper of body
strike #8 - right knee or leg
strike #9 - left knee or leg
strike #10 - left eye
strike #11 - right eye
strike #12 - top of head

Remy Presas books 1&2

left temple
right temple
left shoulder
right shoulder
stomach
left chest
right chest
right knee
left knee
left eye
right eye
crown of head

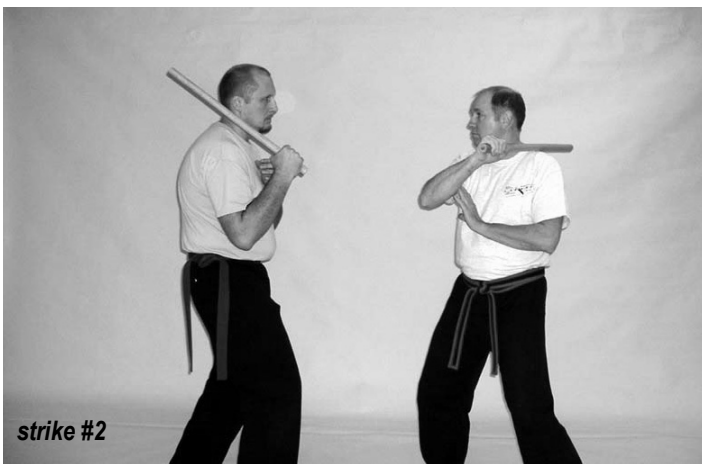
Remy Presas book 3

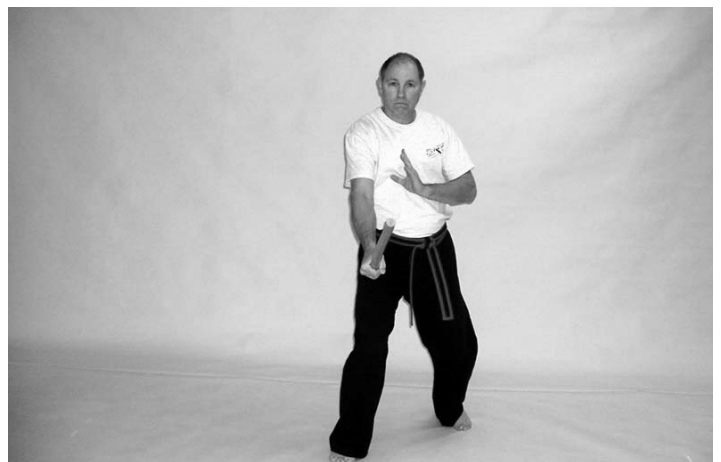
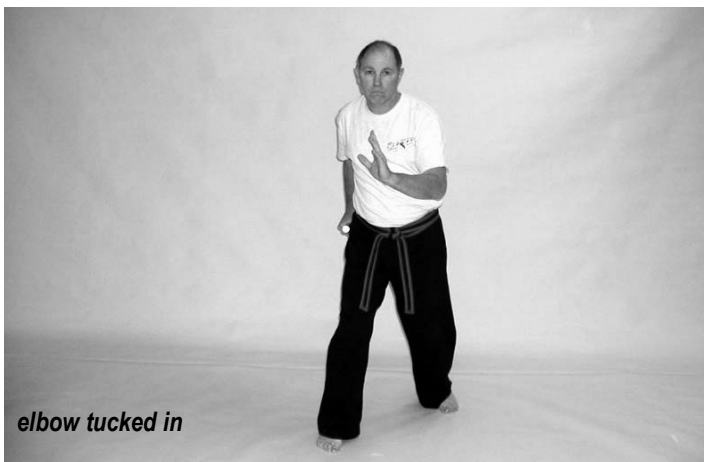
left temple
right temple
left side
right side
solar plexus
left side of chest
right side of chest
right knee
left knee
left eye
right eye
top of head

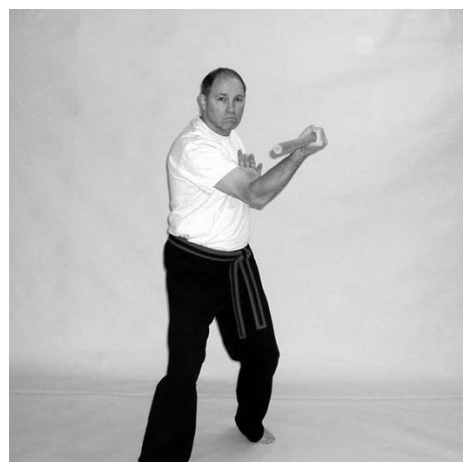
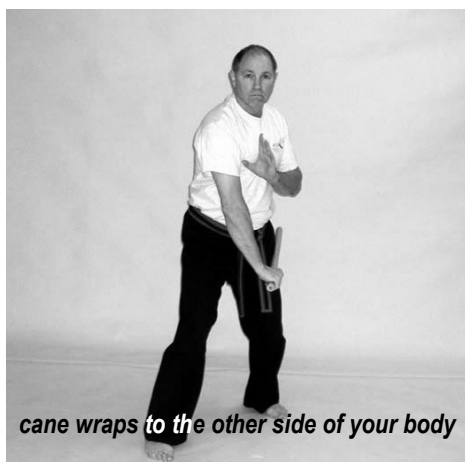
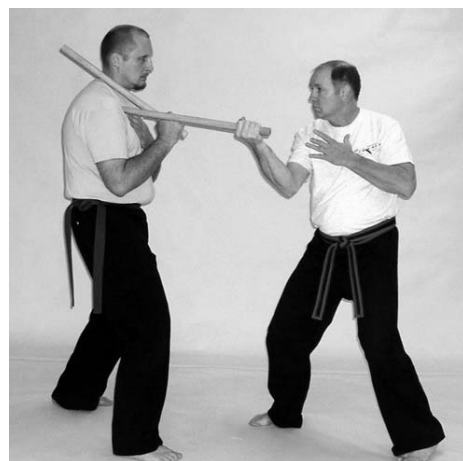
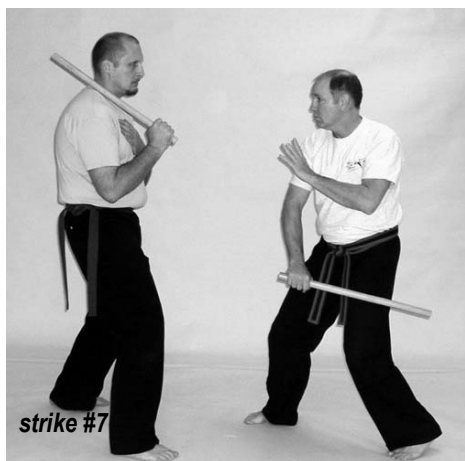
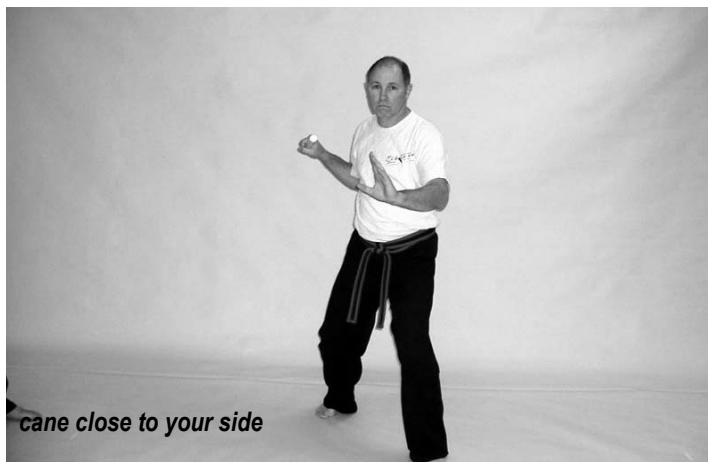
Here’s an interesting datum I got from Rocky Pasiwk, an old student of Remy Presas. “...according to GM Presas, the Modern Arnis version of strikes is primarily directed to the breaks in Spanish Armor, as is some of the other systems, not all obviously, but some. Of course Modern Arnis wasn’t around during that time but its root systems were.” There were times Prof. Presas would say a certain strike was to a very specific part of the body, e.g. the #1 strike was to the temple or the #3 strike was to the elbow.

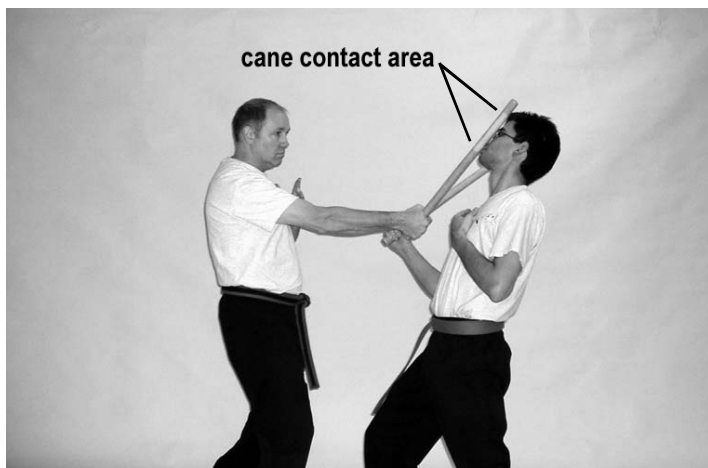
There are two different schools of thought regarding the numbering system when you change hands. One is, as a right-hander, you can view your number 1 strike as a forehand strike. When you change hands you execute a high forehand strike and that is a left handed number one. The other school of thought is keeping the targeting exactly the same and when you switch your cane to your left hand, your number 1 strike is now a backhand high strike so that you can hit the left temple. I go with the first example as it tends to confuse matters when you shift directions because you shift hands.

Strikes 1-12



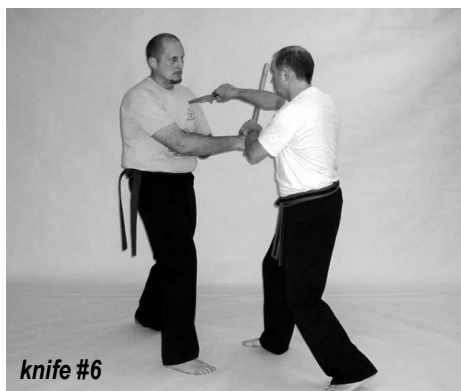
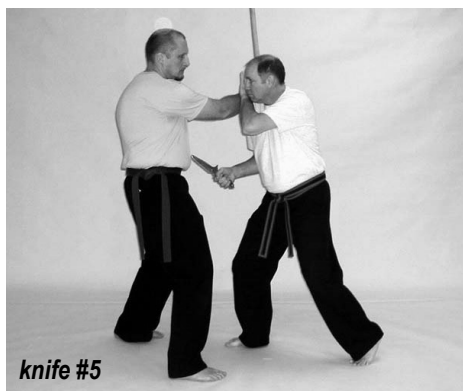
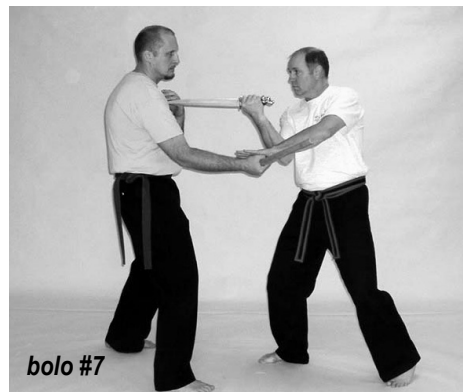
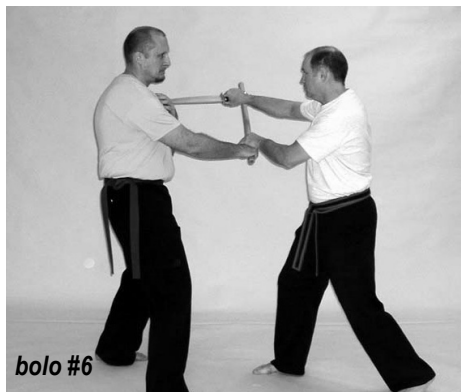
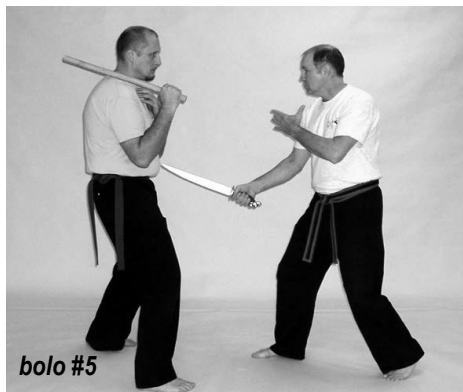




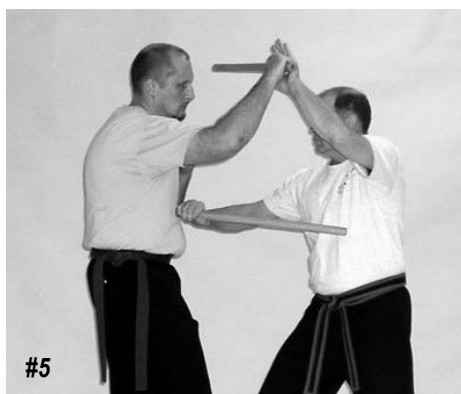
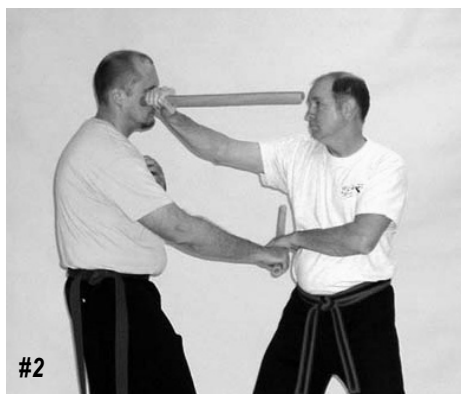
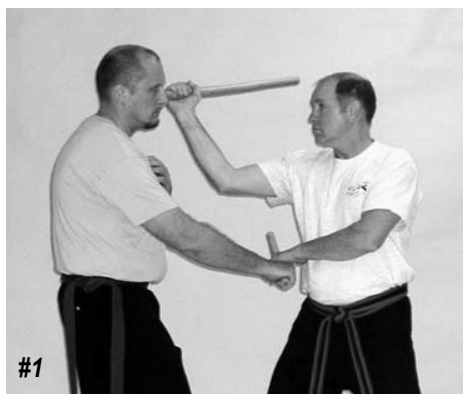


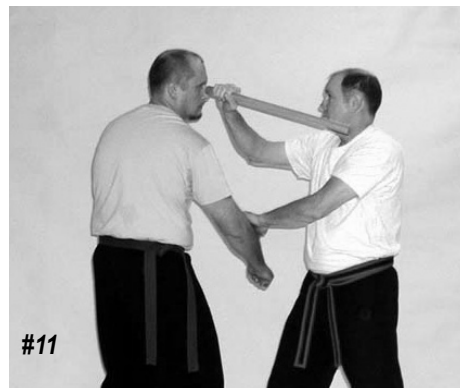
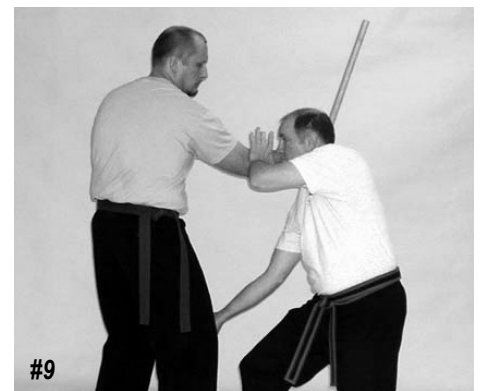
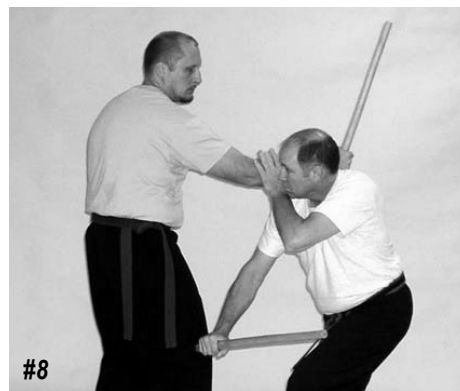
When you hit with any of your strikes, you want to hit with the part of your cane where the blade would be if you had a knife, bolo, or sword in your hand. This is the strongest position for your grip. Also, you want to hit with the top portion of your cane. Look at the lightened portion of the cane in the photo. Here is where you get maximum impact.

On your stabs, the tip of the cane is the impact area. Stabbing with your cane to the body doesn't make much sense until you put a pointed weapon in your hands and then it makes all the sense in the world.



A special type of stab is where you hit with the butt end of your cane. I call this "spiking" in my school. You can do strikes 1-12 with the punyo although you'll have to modify several in order to execute the directional motion.





Your targeting will vary at times when you do strikes 1-12 with the punyo. For example, your #3 could be to the elbow or the check hand or your #6 & 7 could be at the point of the shoulder. It will all depend on where your opponent is open.

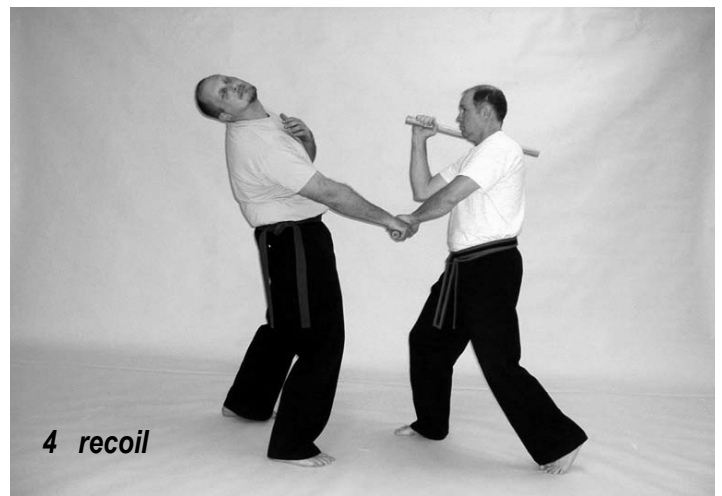
When training stabs for strikes #10 and #11, I go in the exact trajectory to hit the target. This runs contrary to what many people do when training these stabs. Often you find others miss the target by a wide margin for safety's sake. I disagree because this teaches you to miss the target. If there is any issue about control when working with your partner, I pull the stab short by about 6 inches. This keeps the stab real enough but circumvents any injuries.



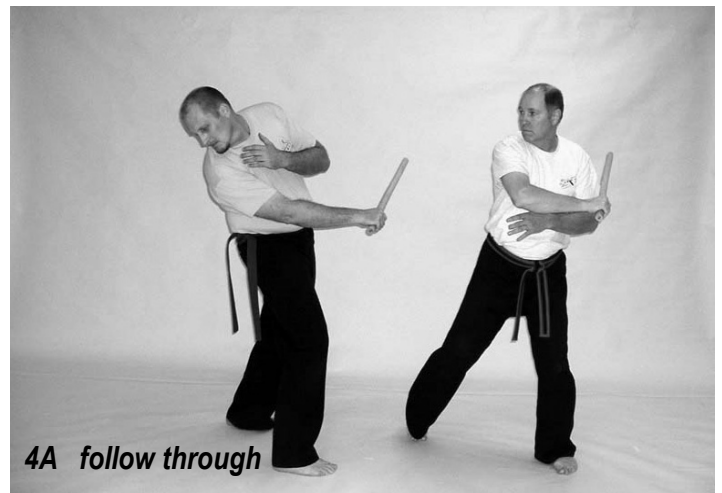
The author (L) demonstrating a punyo technique at the 2004 Arnis Fest

There are several actions you can do upon completion of the strike. You can recoil or rebound off the target. If you are doing a speed strike and not a full power blast, this is called a *wetikik*. The rebound off a blast is essentially the same. You can also follow through on your strike, ending up on the opposite side from where you began.

Example of recoiling your strike after countering a #2 strike.



Example of following through with your strike after countering his #2 strike.



Lesson 2. Basic Defense

Modern Arnis was devised by Prof. Presas as a form of self defense rather than fencing. He, himself, was a stick fighter but his art was to promote Philippine Sport Culture and to be a method of self defense anyone could pick up in a short period of time. He stressed the importance of being able to protect yourself.

Striking The Arm

Prof. Presas used a method in the United States whereby you would strike your opponent's cane as a defense against his strike. This was for safety purposes. The first method, however, was to angle step out of the way of the attack and counterstrike the attacking arm. This is pure self defense. This is one of the classical methods of training defense in the Philippines. Where this would be acceptable there, most Americans wouldn't take it for very long so Prof. Presas didn't stress it very much. When you counter strike the arm, the basic rule of thumb is when hitting with an impact weapon, strike the bony areas. These would be the hand, wrist, and elbow. After learning that, we would block the stick. There are several methods of basic defense against the stick.

Note: Defensive stepping and body shifting will be covered more in depth in the next lesson.

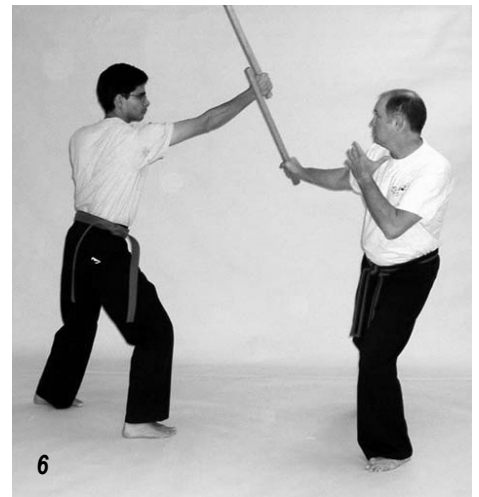
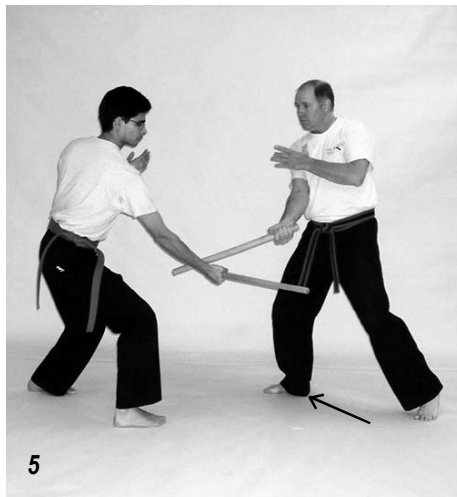
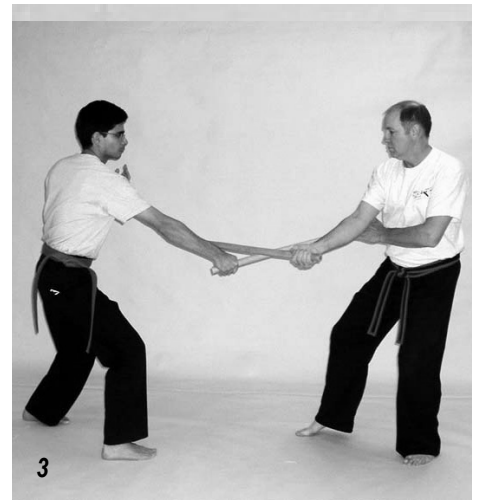
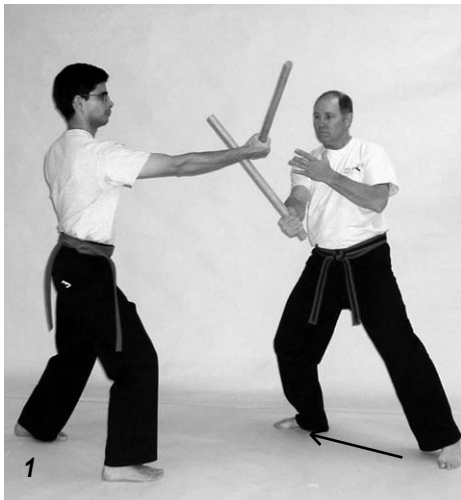
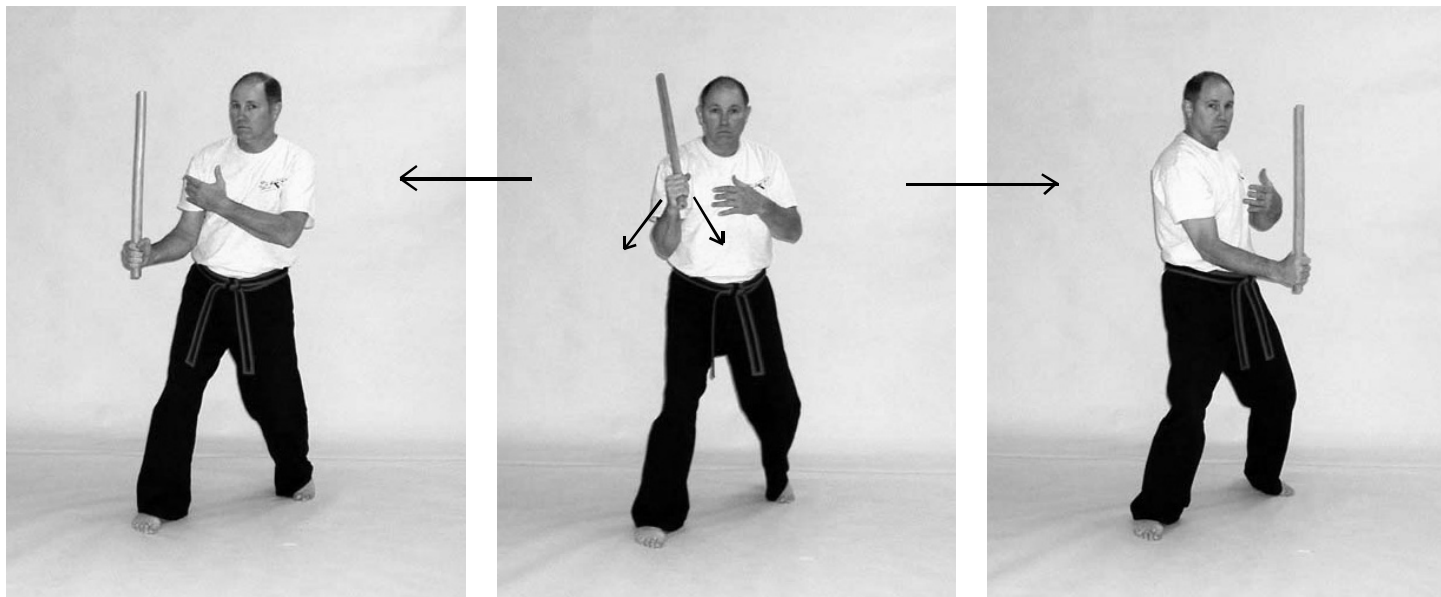


Photo one shows striking the arm approaching from your upper right side (strikes 1, 3, 6, & 10). Photo two shows striking the arm approaching from your upper left side (strikes 2, 4, 7, & 11). Photo three shows striking against a #5 strike. Photo four shows striking the arm approaching from your lower right side (strike #8). Photo five shows striking the arm approaching from your lower left side (strike #9). Photo six shows striking approaching from overhead (strike #12).

Force To Force Block

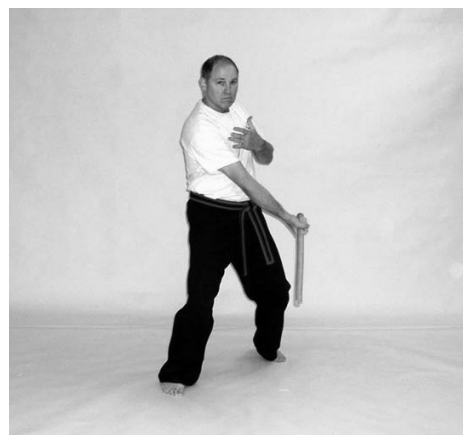
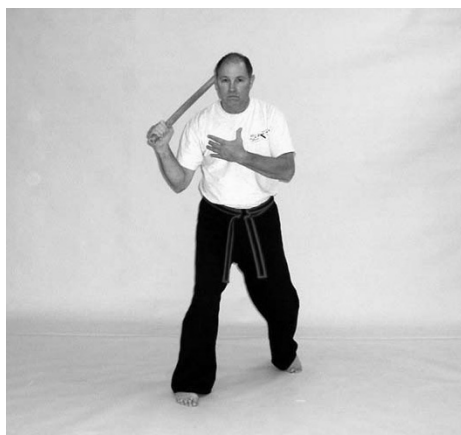
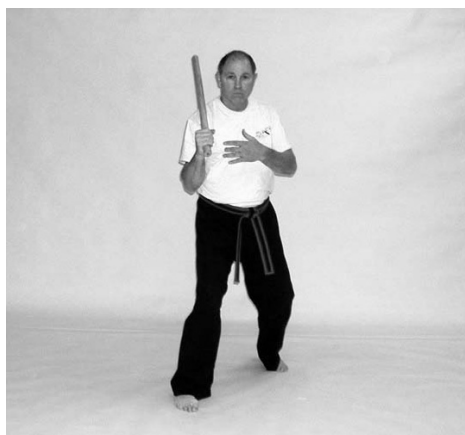
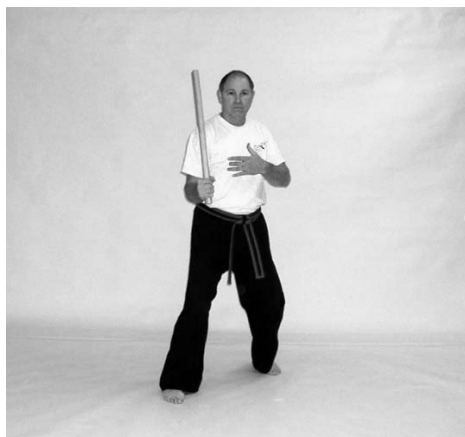
Here is where you strike directly against the stick to stop the hit. Prof. Presas called the block to his side left the *outward block* and the block to his right side *the inward block*. I like to use the blast when executing this block. Your cane hits your opponent's cane vertically. You can see this positioning of the blocking cane in the Black belt magazine video tape series #1 (during abanico corto) and #2 in the basics.



There is a point that is very important in using a force to force block. I call it "*don't block outside the bubble.*" When blocking, I don't reach for my opponent's cane. If he is hitting *at* me, his cane *will* reach me. It *will* get there. I do not need to chase it down. You see how I cropped the example photo. There is a "bubble" outside of which I will not extend my block. This safeguards me from getting my cane grabbed as well.



Force to force blocks for lower level strikes.



For blocking strikes #1-4, I will line up my cane to run parallel to the inside of my grip side shoulder. I use body shifting to ensure proper angle for the block. From this position I have a number of possibilities for my counter rather than only one. I try not to cross my arm in front of my body unless I do so on purpose as in the disarm for the #3 strike. Against the strike #9 it is virtually impossible to not cross your body. The fact that you are defending against a lower level strike, however, does preclude your opponent from grabbing your cane.

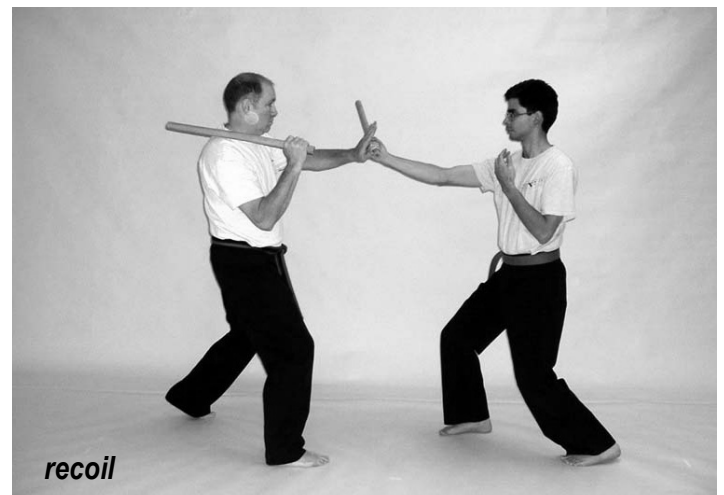
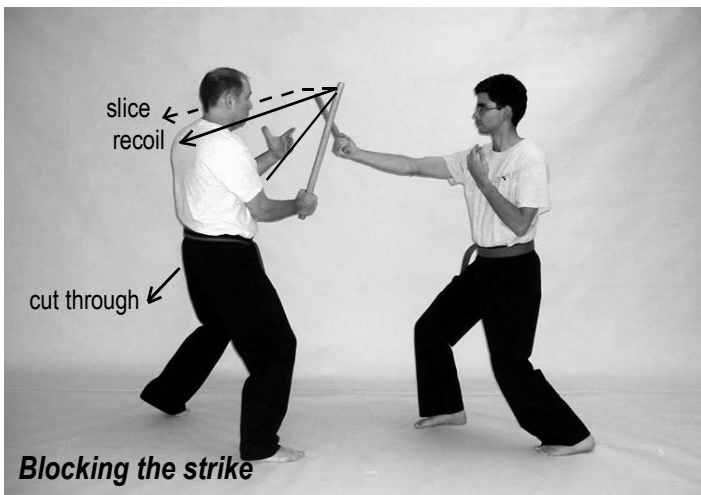


Whether I block to the right or left, I try to keep my cane lined up with the inside of my grip side shoulder. In the above photo sequence I block and then rotate my waist to face the camera. You can see the line up of my cane and grip side shoulder.

Example of blocking past the shoulder area to set up the disarm.

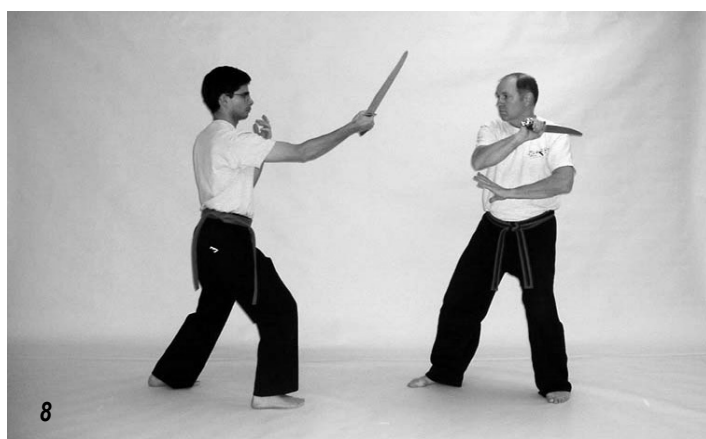
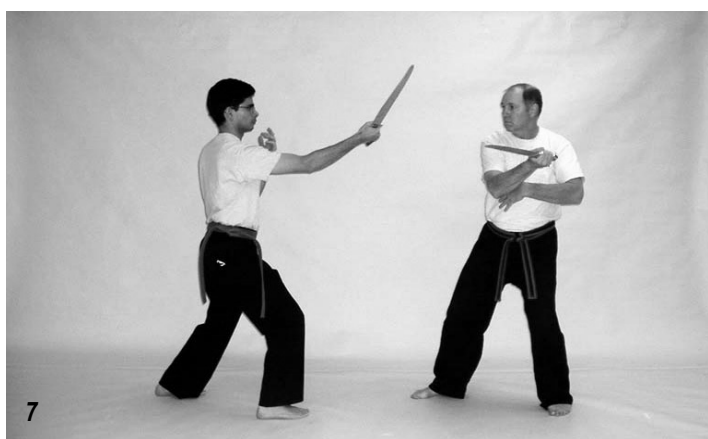
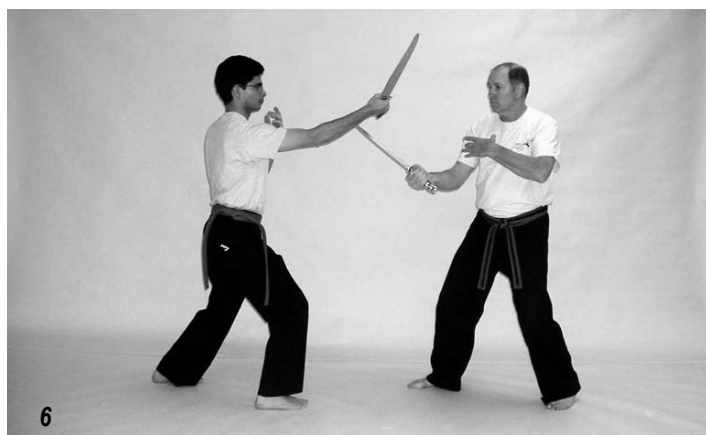
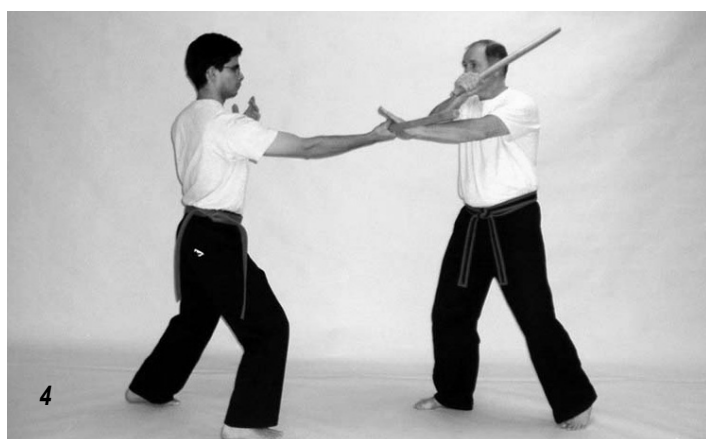
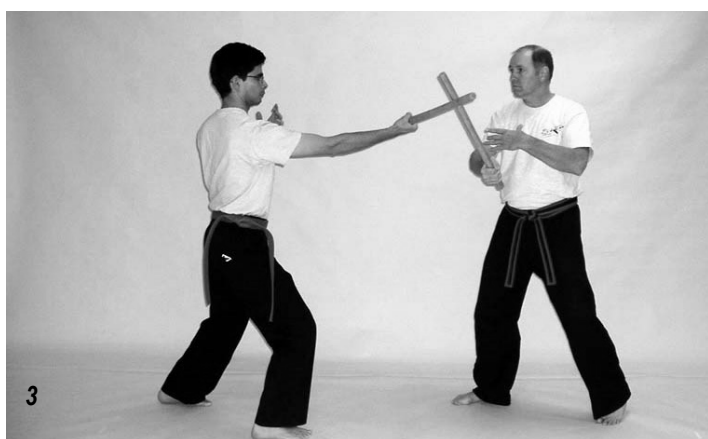
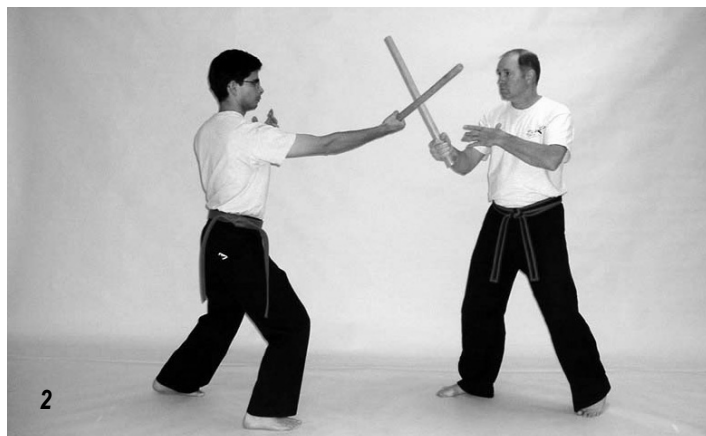
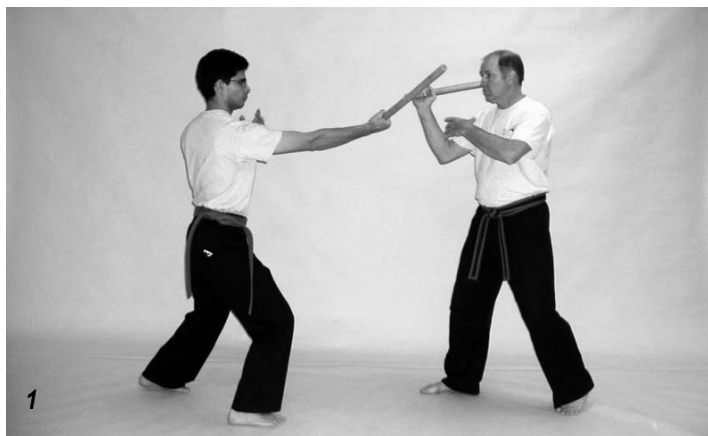


You can do several follow up motions after you block the attack. You can recoil/rebound your cane back to the side you started your block from. You can follow through past his cane to the other side of your body. When you follow through, you can end up on the high line or low line. Some differentiate between the two by calling a high line follow through a *slice* and a low line follow through a *cut through*. I've seen Prof. Presas do two different kinds of motions in executing a force to force block. One is a circular kind of glancing blow to his partner's cane. I've seen him do this when he follows through on the high line. This appears as if it probably came from the family blade system as the kinetic action of the blade is to draw through for the cut rather than hack. The other was is when he does a blast and follow through on the low line.



Whether following through on a high or low line, I prefer to blast the block. My follow through is more of a straight line fashion. This is stronger for me. The follow through will resemble a recoil to the opposite side of the body, more straight line.

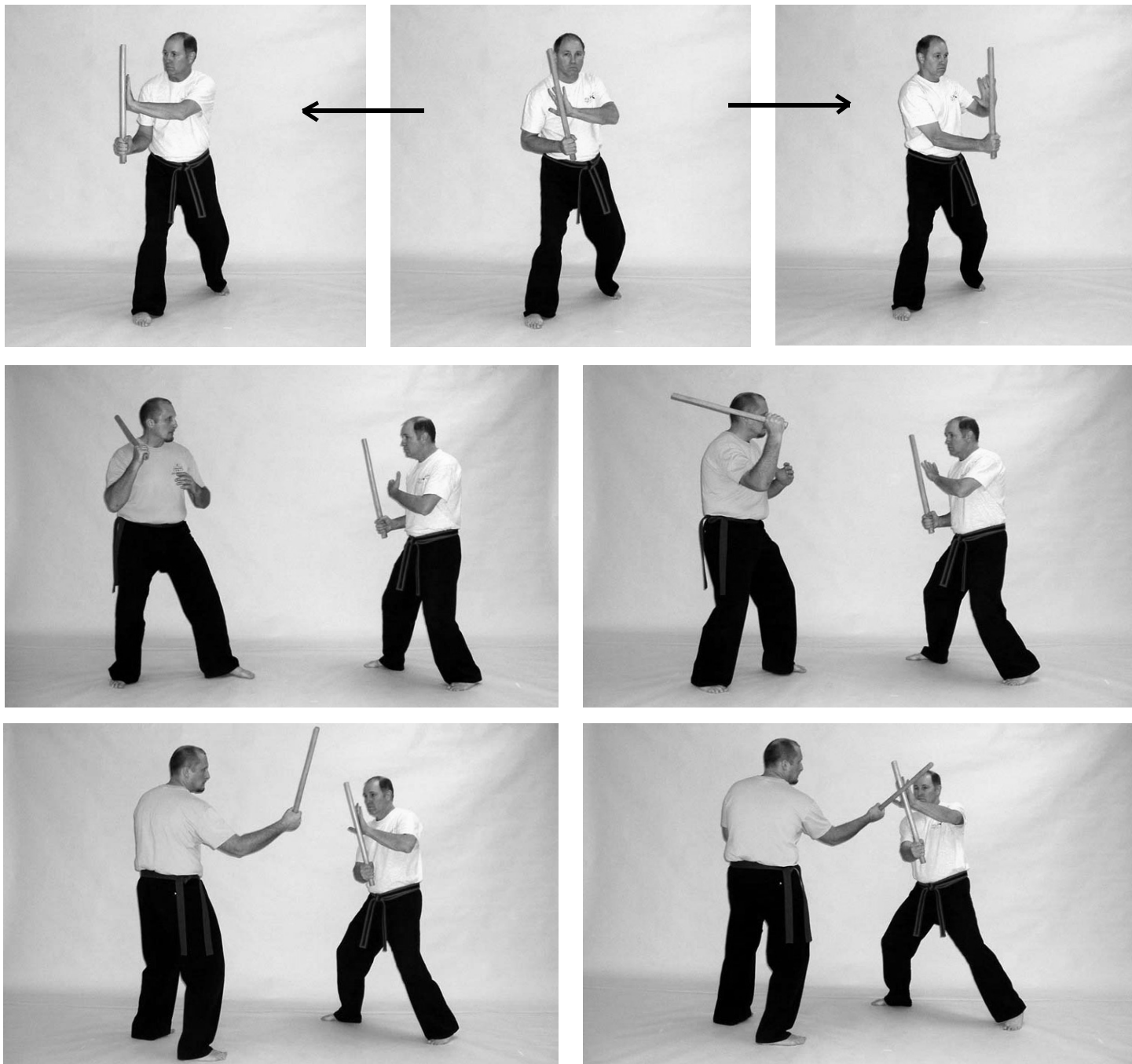
When you look at the two sets of photo illustrations below, you'll see the resemblance between Prof. Presas high line "glancing blow" follow through after blocking the cane (1-4) and a cutting defense against a bladed weapon (setting yourself to return cut on the high line [5-8]). It is my opinion that as Prof. Presas' first art was a cutting art, this is why he used it so much.



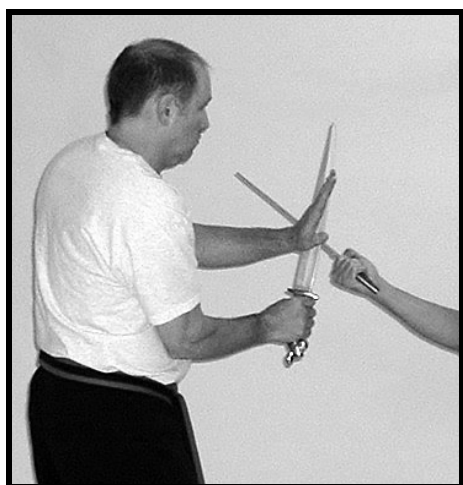
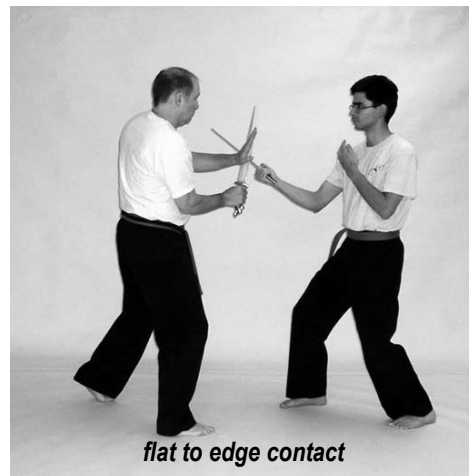
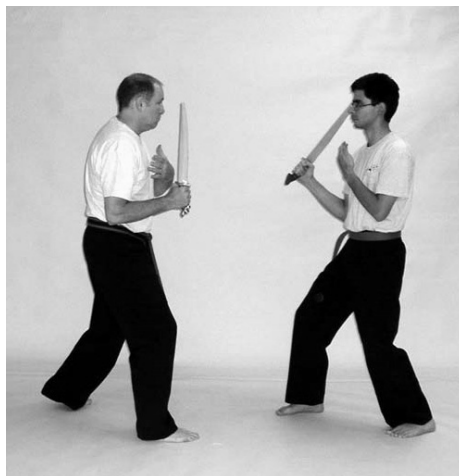
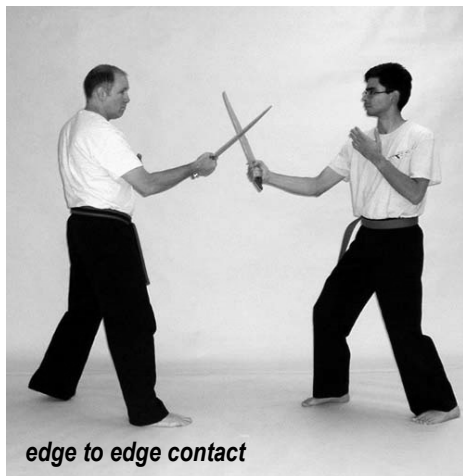
The Brace

This was the first block I was taught to set up a disarm. I asked Guro Roland Dantes about this block and he replied, “As to your questions ...the brace block was part of the Professor’s close range block system (force to force) that he added ...as we know Balintawak did not use a lot of bracing blocks in their close range defensive techniques.”

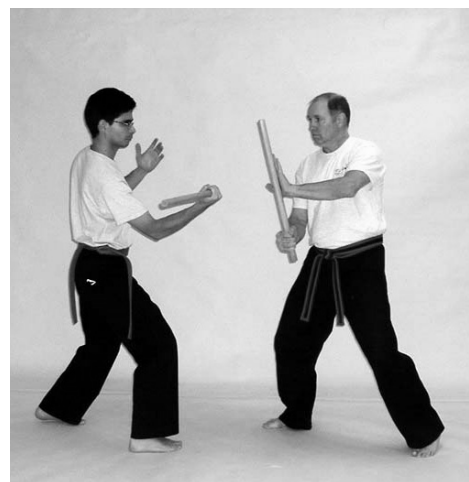
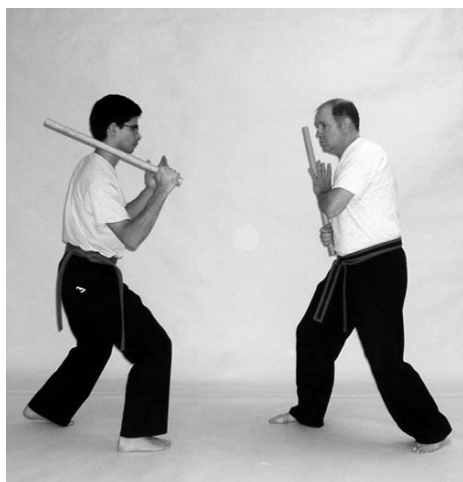
Another possible look at this is that Remy Presas taught self defense rather than “stick fencing.” He taught in the public school system in the Philippines and this is a very effective way of blocking a power attack without the cane rebounding back in on you and hitting you. This is quite an effective block against a power strike.



An interesting point to bring up here is this could also be a holdover from his family blade art as I have seen the empty hand used to reinforce the flat of the blade when executing a type of passing defense. This type of defense, the *palis palis*, will be covered in a later lesson. In photo one, you see what real blade fighters never did, go edge on edge. This would chip a good blade and possibly shear a cheap blade. You'd use the *flat* of the blade to make contact with your opponent's blade.

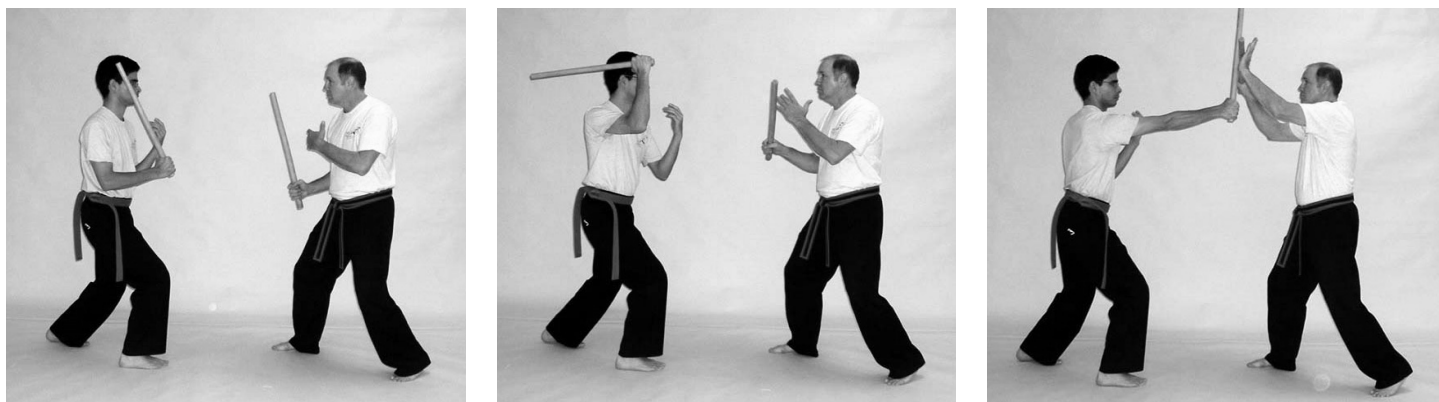
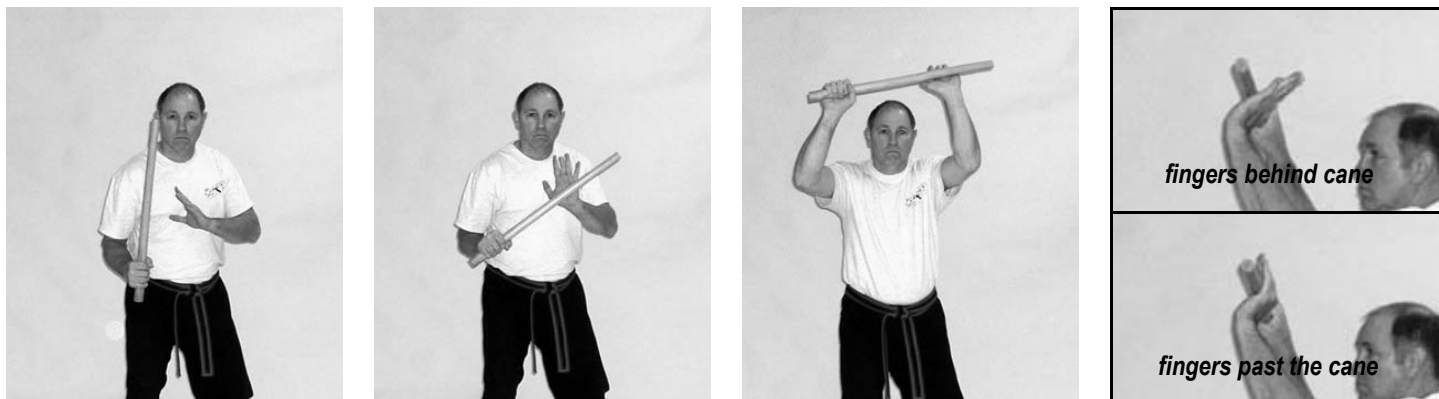


Jackson Cui Brocka, a student of Remy's brother Ernesto, demonstrated to me how he did the brace block. I struck a #1 strike at him and he literally slammed my cane with the brace block. It is indeed powerful. The use of block, in Modern Arnis, was stressed back in the 1980's but fell into relative disuse in the later 1990's.



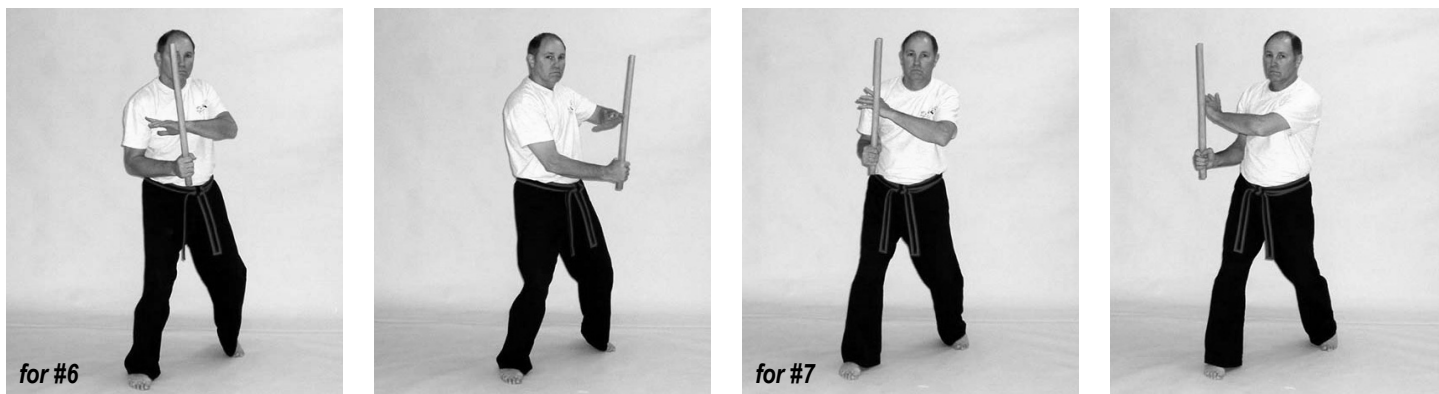
The timing factor in executing a disarming technique or grabbing the cane off the block is crucial. You need to smoothly move your hand off the cane into the technique without hesitation. Remy Presas was excellent at this. It was a specialty he got from one of his teachers, Rodolfo Moncal. This block is great against a power blow but doesn't give you much time against a speed blow.

The *rising block* is an upward variation of the brace to block a #12 strike. You can raise it flat (parallel to the floor) or at an angle. Keep your fingers behind the cane so they don't get smashed by your opponent's strike.



Vertical Block

This is different than a brace block as it is a simple parry rather than a hard action. The basic defense against a #5 strike is where you up end your cane, brace it with your empty hand, and push it sideways. The push is with the empty hand rather than the cane. This creates a firm push. If you leave the tip of the cane upwards, you can do the same motion against strikes 6, 7, 10, and 11 as well. You want to side step with this block to train yourself to get out of the way of a sharp instrument.



Umbrella/Slanting

These two actions come directly from blade usage. The action of the stick cuts across one way while your check hand passes your opponent's arm in the other direction. The Umbrella begins in a closed position while the Slanting begins in an open position.

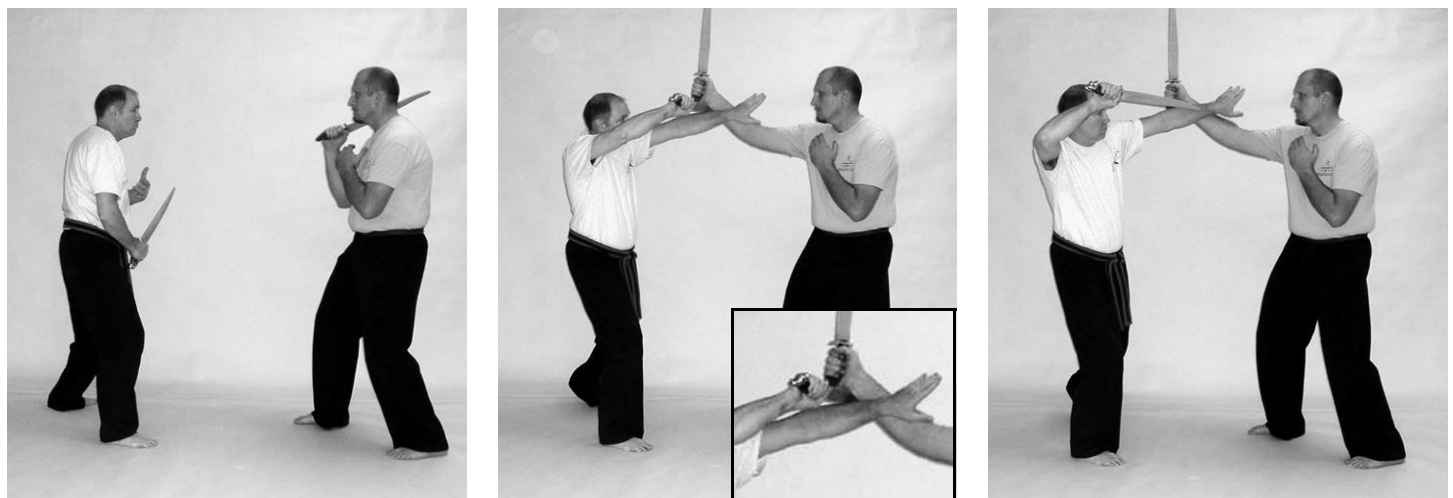
The way I first learned the umbrella, it was a high line *banda y banda* (side by side) action. The cane hand moved parallel to the floor in its cutting path. Your empty hand moved across in the opposite direction to end up in a closed position. Your partner did a #12 strike at you and you cut across to deflect his cane while your empty hand simultaneously cleared his hitting arm.



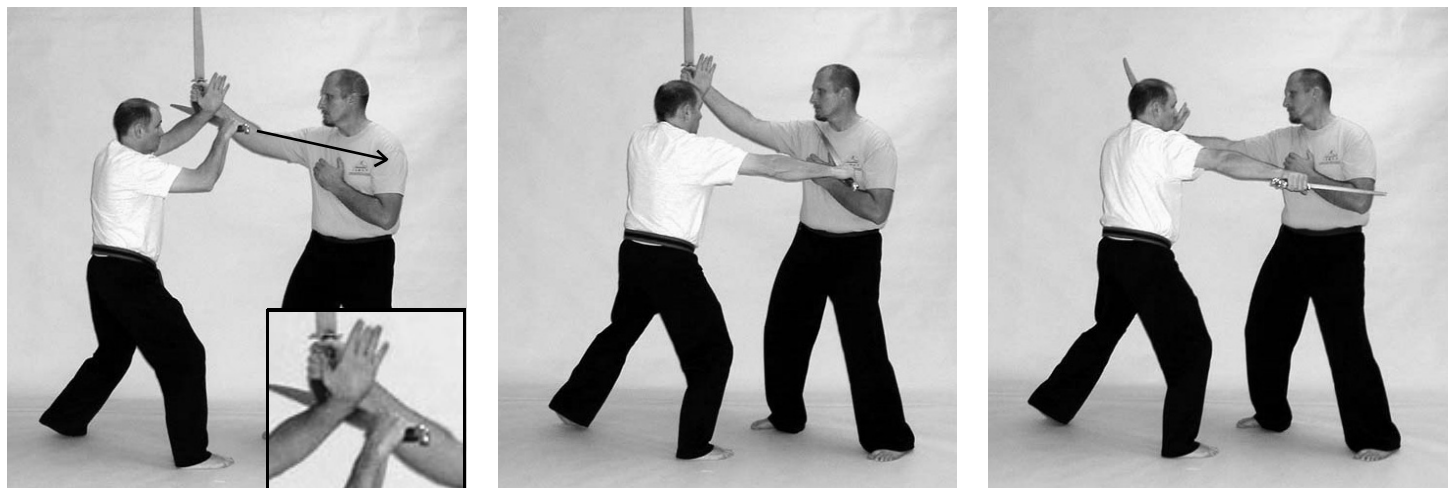
A technical variation of the umbrella comes from using an edged weapon. Rather than cutting in a side by side motion with the blade, you cut backwards at about 45 degrees away from your clearing hand so as not to cut yourself. You'll notice from the photos your clearing hand is closer to your partner than your blade.



Another point to make is you see that I now have "point orientation." The tip of my cane is facing my opponent's face for a #11 strike. This becomes important when you are going to counter immediately with little or no telegraph.

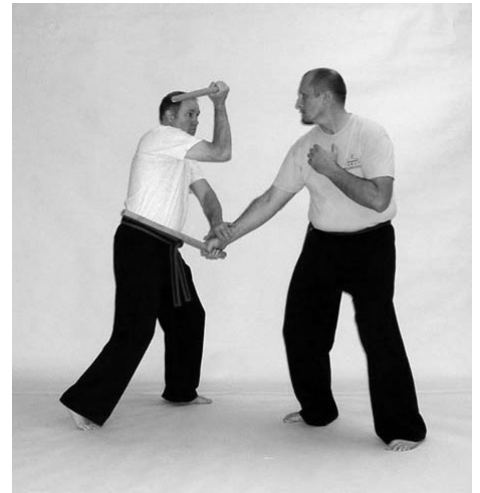
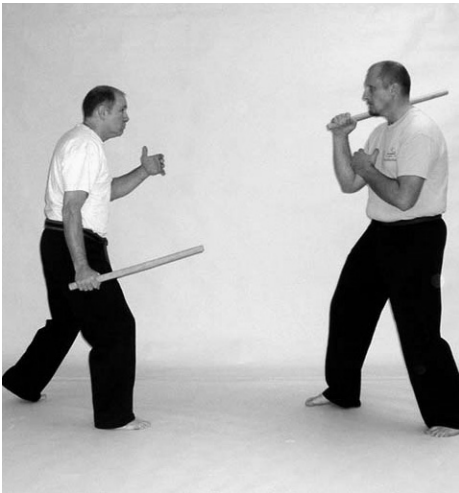


The *roof block* has your blade closer to your opponent than your clearing hand. Here your angle is roughly 45 degrees *towards* your opponent. You would not pull away as you would cut your own arm if you did so. You cut directly into your opponent. Shown here is a technique Guro Roland Dantes demonstrated to Bram Frank at the 2004 Filipino Martial Arts gathering in Dortmund, Germany. This is a technique he and Prof. Presas taught to the Filipino Bolo Brigade.

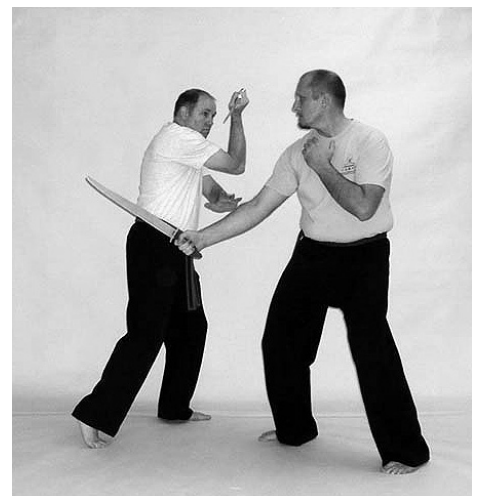


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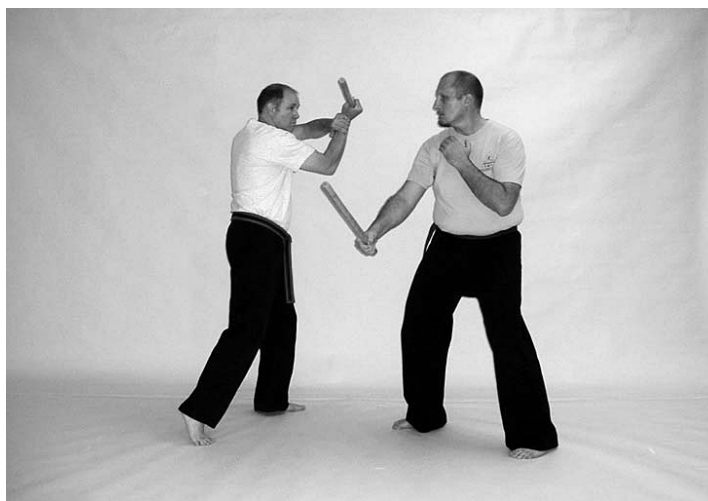
Slanting is done like an uppercut punch action, stepping to your opposite side as you do so. Your check hand slaps/parries down the attacking arm as your cane goes upwards. This is called a wing block in other systems. When using either of these against a blunt impact weapon to blunt impact weapon (cane), your stick hits his as part of the defensive action. When you use an edged weapon (knife, bolo, etc.), your weapon cuts their arm instead.



The bolo or knife application of the *slanting* makes more sense to me. Here you are not striking his weapon with yours. Your weapon is not in a position of strength in this configuration. You angle forward and pass his attack with your empty hand while executing a counter cut to his arm.



The umbrella is quite good as a stick on stick defense. You cover your head with your cane while moving his cane arm. The slanting, however, is not very strong at all and if struck with a power blow, your own cane could rebound off your opponent's strike and injure your ribs. I learned a variation of the slanting block from Dr. Maung Gyi, a bando expert. You reinforce your wrist while gripping your cane and it becomes strong enough to withstand a power strike.



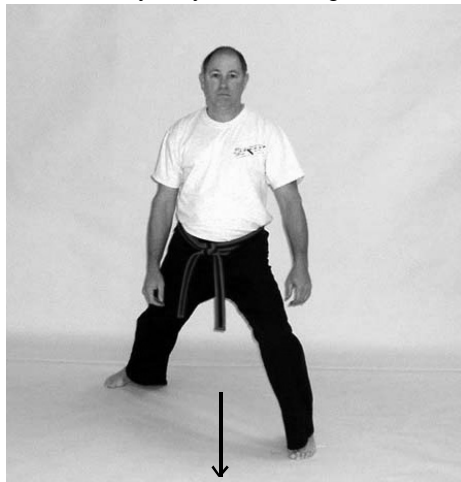
Lesson 3. Stances & Body Shifting

Stances

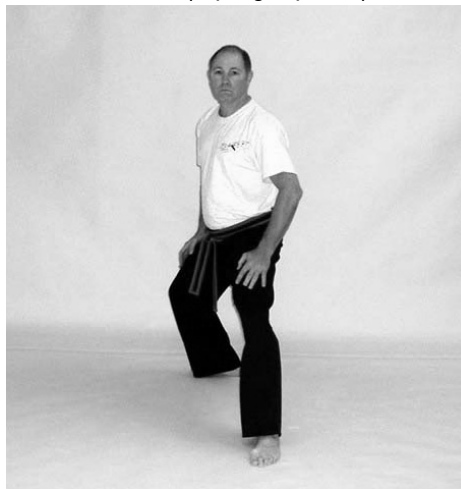
Prof. Presas never stressed much in the way of stances when he taught in the US. I'm sure there are many reasons for this but the simplest one is that, for the most part, he taught people who were *already* trained in some form of martial art or another. They already had learned stances. Many took this to mean there were no stances in Modern Arnis. This is a fallacy. All one needs to do is to go through his books, his older and most recent tapes, and pictures of his students back in the Philippines to see there *were* stances in his art and they were important.

Stances teach one how to maintain balance in different positions. The different stances show how to shift from one position to another. In the long run one should be fluid and not stuck into any one position. To get to this point one has to learn formal ways of standing first and then how to transition from one to another next. Stances also have the purpose of getting you familiar with positions you may have been forced into by your opponent. If you have been knocked back, you should be familiar with that position. If you have been extended forward, you should be familiar with that position. Familiarity with any position will keep you from being surprised by that position.

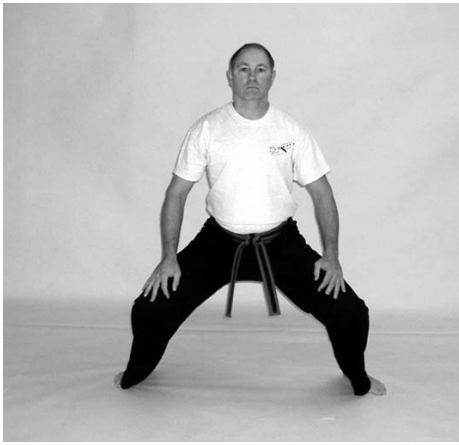
The stances are few in Modern Arnis. They are the forward stance, oblique forward stance, back stance, middle stance, and the horse stance. I have added in the cat stance in my way of teaching as well.



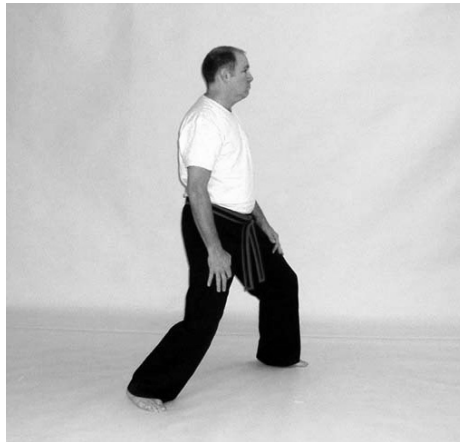
Forward stance (top two photos) Oblique forward stance (top right photo)



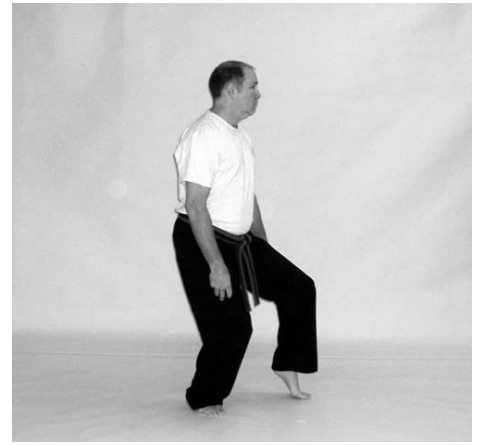
Back stance. Prof. Presas would use this to create distance between himself and his opponent.



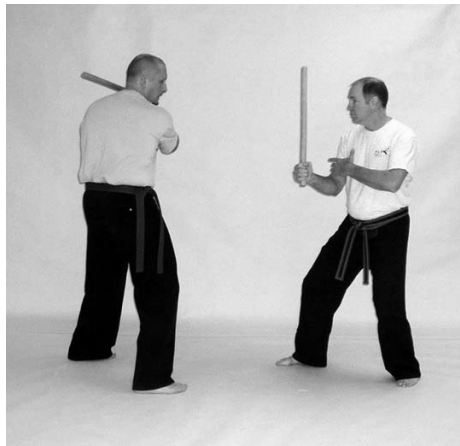
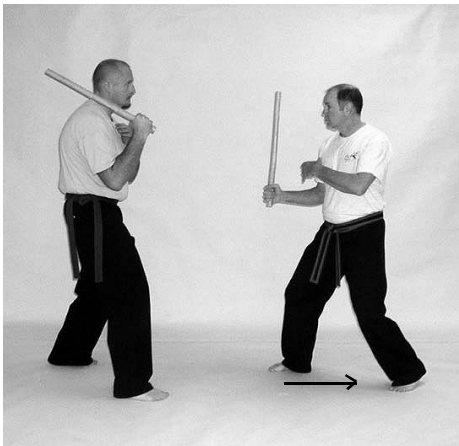
Horse stance



Middle stance



Cat stance



I use cat stance to withdraw his target (my knee or leg) as I block his strike.

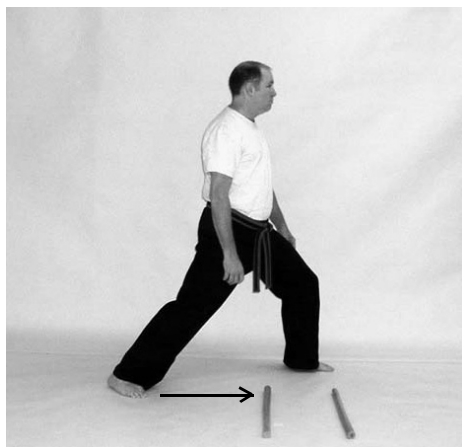
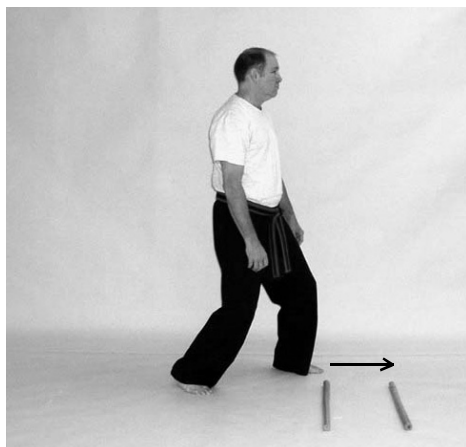
Stepping

The stepping in Modern Arnis is relatively simple as well. They include straight forward, angle forward, backward, and sideways. I have included the *switch step* in my teaching. There are a couple more steps in the cane anyos and I will go over them in the appropriate chapter. Prof. Presas did not get complex in his methods of stepping. His art was designed for self defense so (I believe) he cut out ways of becoming complex. Self defense should be simple. The stepping that goes along with self defense should also be simple.

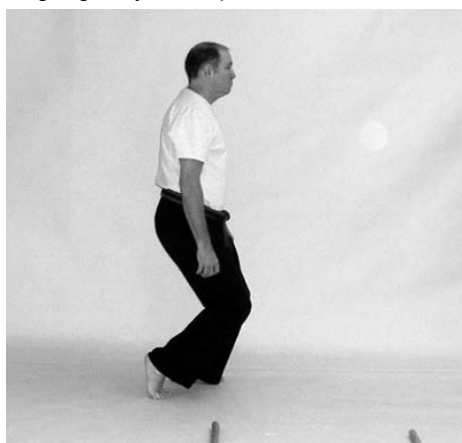
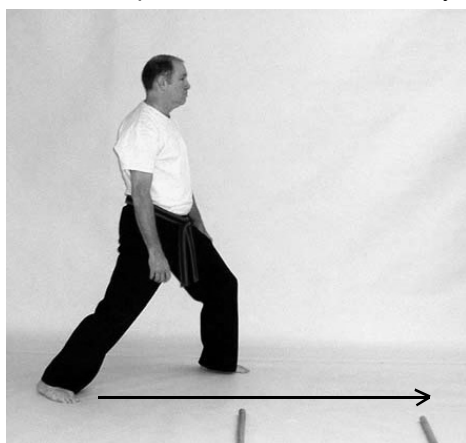


There are three different ways you can step forward. For simplicity I call them step forward, advance, and step though. Illustrated above is the simple step forward. you extend from a middle stance to a forward stance.

The advance is a lead step followed by a rear step.



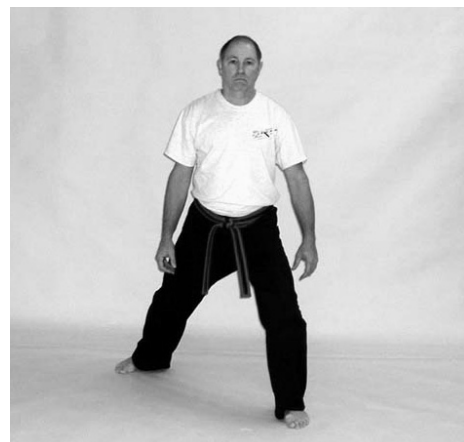
The step through is where you advance your rear foot forward to make it end up as your lead foot forward. Note: Any of the forward steps can be used defensively by angling as you step.



The side step is most associated with the defense against strike #5,



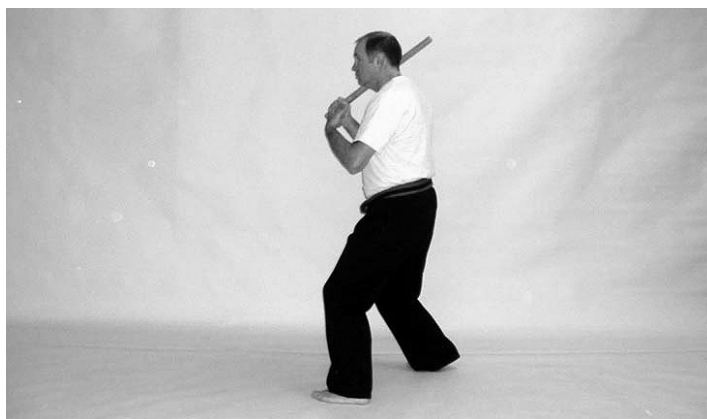
The switch step is where you pull your lead foot back to your rear foot and step your lead foot forward. You switch which foot is forward. This will give you a fast way to body shift with your defense if you haven't got enough time to angle step. You can see the stepping in the photos on the next page.



The stepping with the striking is merely stepping forward as you strike. Prof. Presas made no delineation as to which foot went forward with which strike. You just stepped and hit. I'll go over the body mechanics of power development when I go over body shifting.



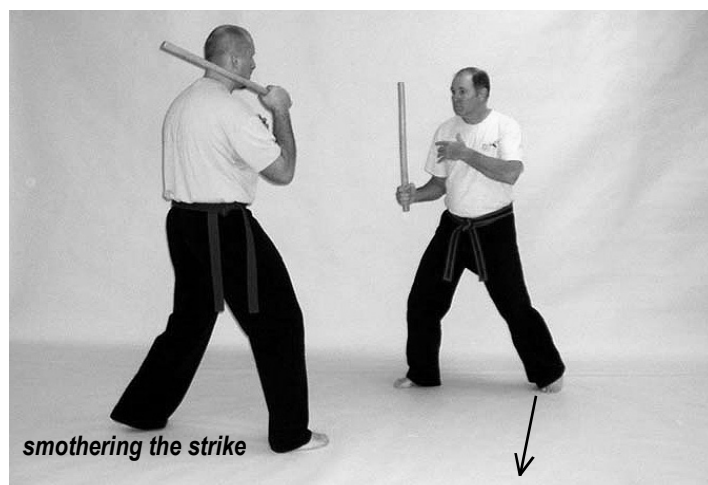
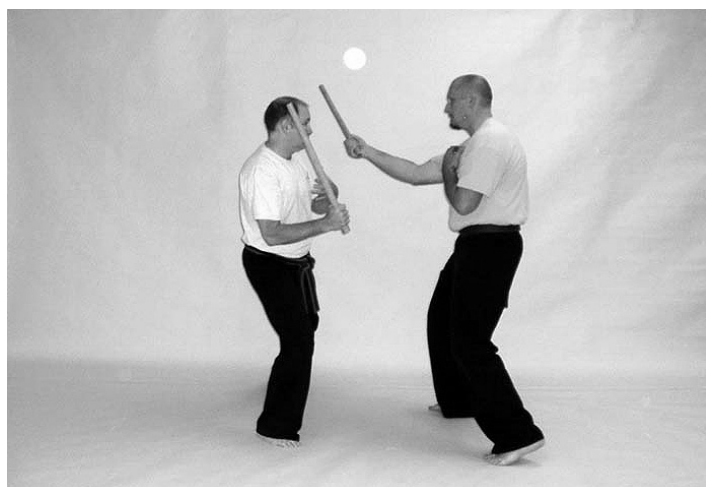
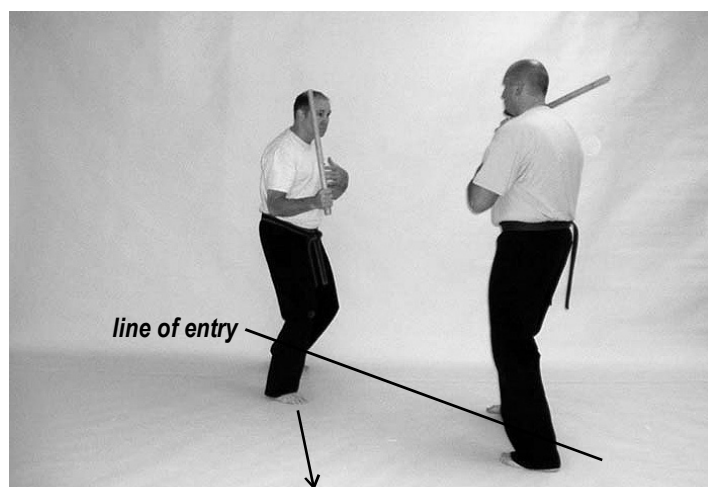
striking with the same side step



striking on the opposite side of the step

A key point to the defensive stepping is this teaches you to step inside the arc of your opponent's strike. Many call this zoning out. When you go inside of the strike you not only lessen its impact power but you gain access to his arm as well. If you misjudged and went forward into the power of the strike, you could actually smother a portion of its power by meeting it before it finishes or you can go under it as you move.

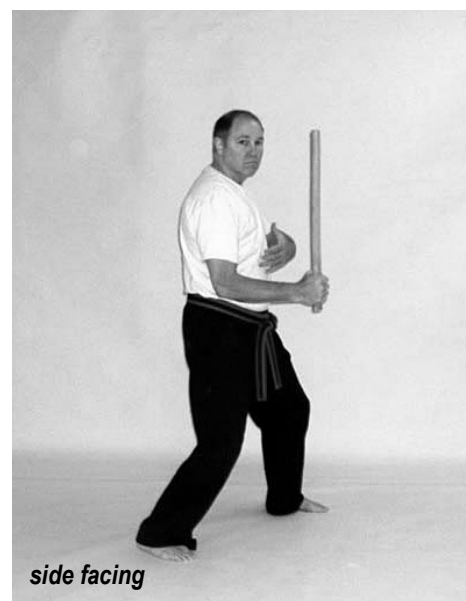
Stepping inside the arc of his strike with an angle step.



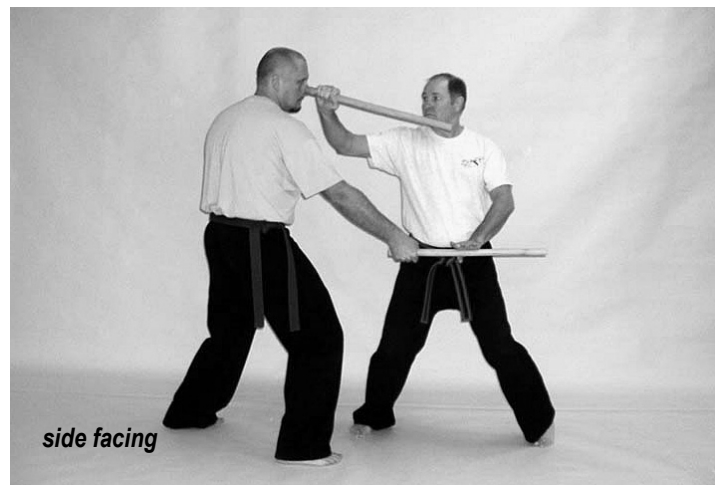
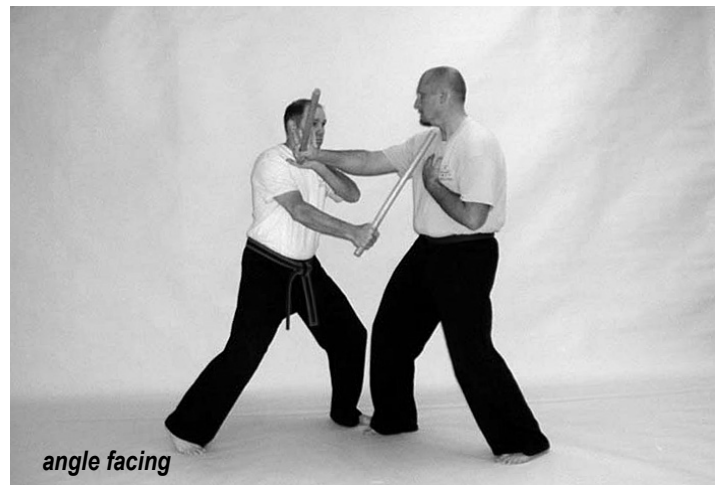
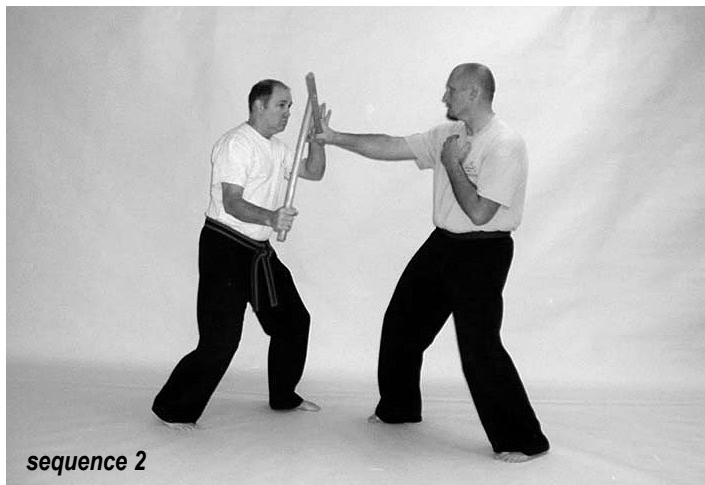
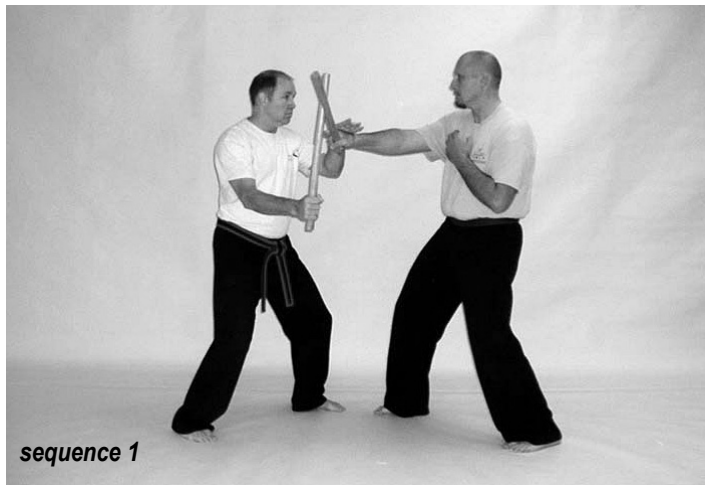
Body Shifting

Body shifting, to me, is an often neglected portion of basics. It is very important. Often you are using the cane as your tool so you can get sloppy with how you shift the body defensively. This will get you into extreme trouble when facing a bladed weapon. You do not have to face a long blade weapon to pay for sloppy body shifting. A knife will do nicely.

Prof. Presas used three main directions of shifting: forward, half-facing, and side facing. You will see these done in the disarms and later flow drills.



Application examples of front facing, half facing, and side facing body shifting.

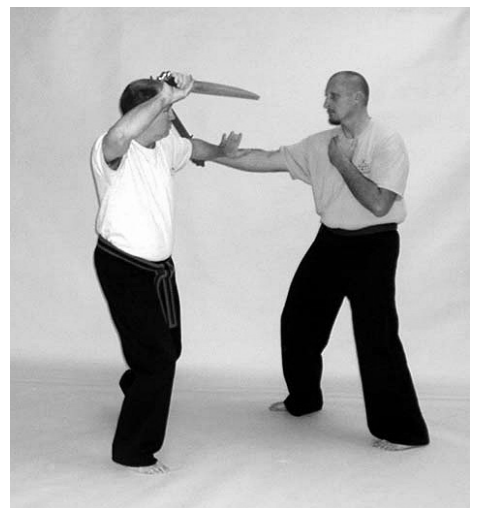
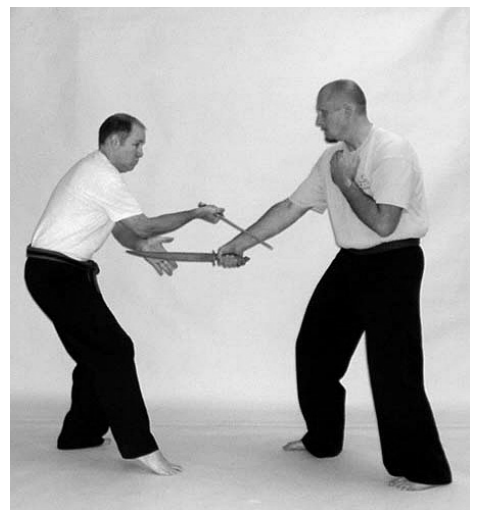
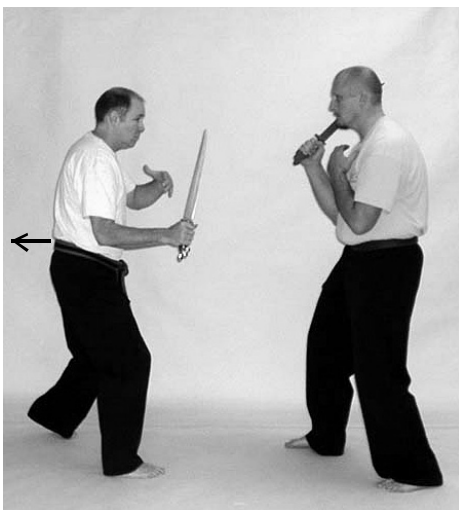
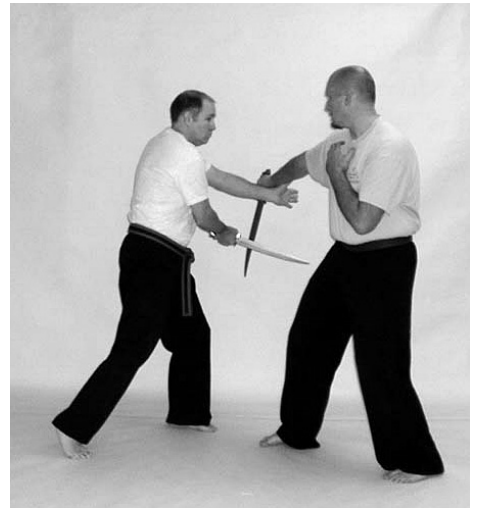


In photo sequence one, I angle on the defense and then shift to front facing with the counter strike.

In photo sequence two, I angle for the defense and then keep the angle for the counter stab.

In photo sequence three, I turn sideways when I do the vertical block and remain so with the counter strike.

Here are several examples of where body shifting is essential to keep your body away from a bladed attack,



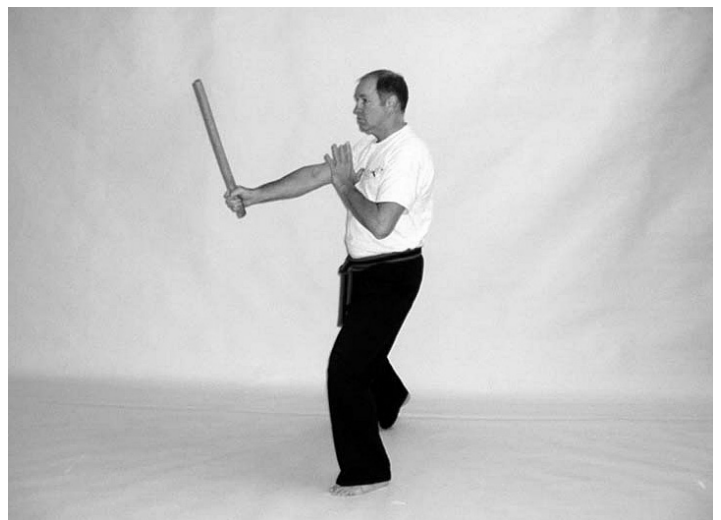
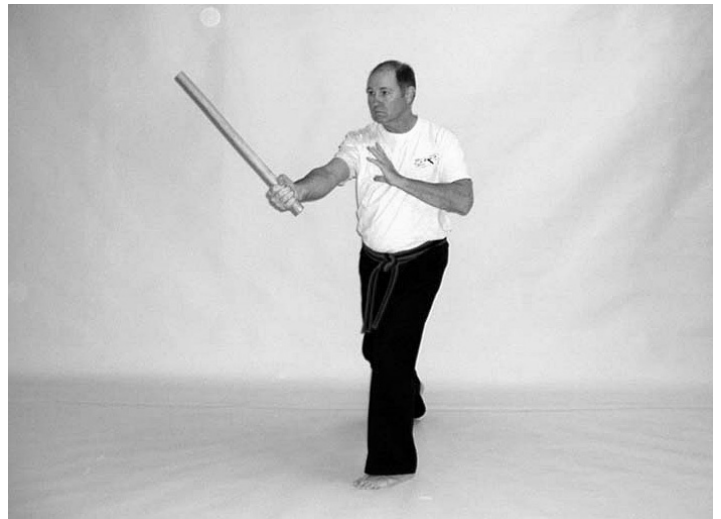
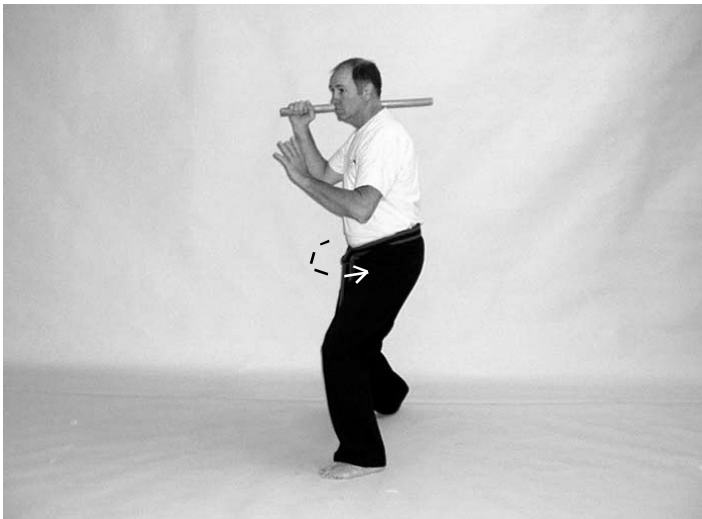
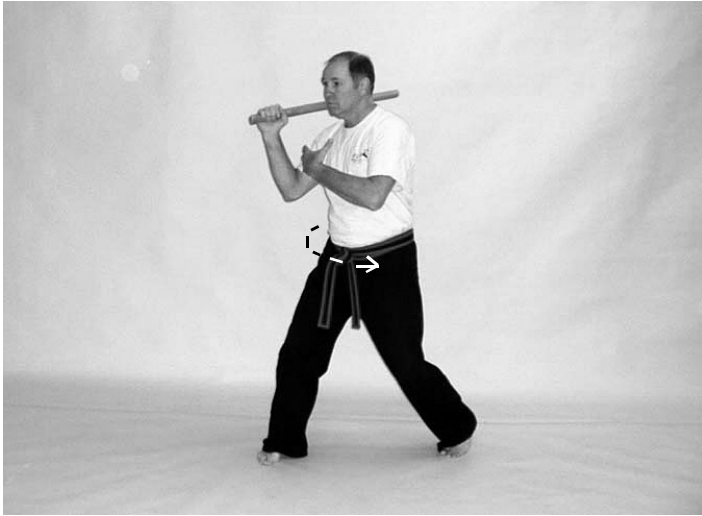
At the risk of over stating the obvious, it is essential that you step and shift your body when facing a bladed weapon. This minimizes the risk of your getting cut while executing your defense.

Photo sequence one, I show a full turn to the side while you pass your opponent's blade.

Photo sequence two, I tuck my midsection in and away from the point as I counter pass/cut.

In photo sequence three, I angle forward while shifting my body to a half facing position when executing the umbrella defense.

Power development was another point Prof. Presas never talked about much. One had to watch him to see how he did it. In his Black Belt magazine video series he demonstrates a forward rotation with his strike #1 and a reverse rotation with his strike #2. Both give him reach on this strike. He would use either torque (rotation) or momentum from his stepping and often both in conjunction. He would also accentuate a strike by pulling you into it or slamming your arm down as he struck. This generated power as well.



Forward torque continued.



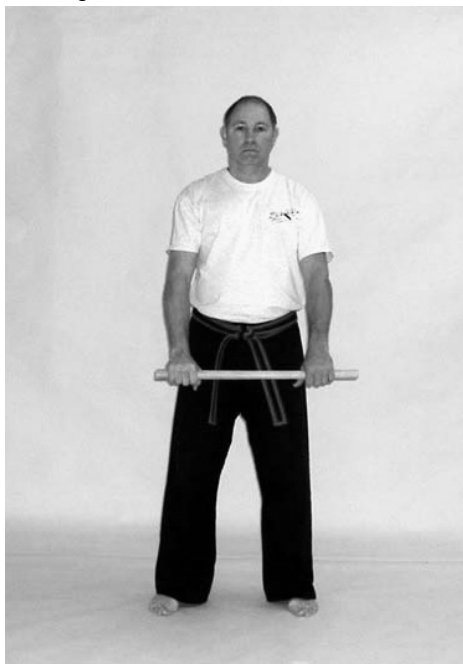
The reverse torque is where you initially turn towards the strike and then reverse your hips and torso to whip the strike out.



The reverse torque is an interesting one to work on. Your initial snap of your hips must reverse within the first couple of inches to enact it. This one takes a bit of work to incorporate into your body action as the natural action is to follow through with your initial movement.

Hand Position

This is an interesting one as Prof. Presas never taught an actual fighting stance, hand wise. Many of the techniques were done from a hands down position. When he talked about a match, however, he would put up his hands and move them like a boxer. This is somewhat close to the balintawak ready position I was taught by my current teacher, Manong Ted Buot. In his posed photos, he would demonstrate a cross hands/X position with his cane in front. I never got comfortable with this position although Guro Tom Bolden has become quite good with it.



Hands down position



"Boxer" position



"X" position



This photo is from a seminar I did with Bram Frank in Portland, Oregon in 2004.
Notice the degree of body shifting when working against a blade.

Lesson 4. MA-80 Blocking Form

I devised a solo exercise to teach my students the possibilities of defending against a strike, no matter what their cane position was. A beginner has the tendency to think in techniques, i.e. "Is this the right block for this strike?" The blocking form was designed to block from what position you are in right now. It has worked wonderfully for the beginner.

I'll have a beginning student do this over and over again for several weeks as part of his training regimen. Then, I'll easily toss strikes at him in a random fashion for a short while. Then, it's back to the form. I'll do this back and forth until he is blocking everything from any angle. This usually takes about two months. Mind you, for the beginner I am only lightly fly casting my strikes. The stepping is done either forward or in a switch step fashion. In this form I introduce four new moves: the blocks called drop shot (to the left and the right), swat, and a tip up vertical parry. I introduce a new step I call the drop step.

When I teach this I do it in a 3 step fashion: 1. prepare, 2. step, 3. block.

Blocking form

- | | |
|--|------------------------------|
| 1. Force to force to left side | against strike #1 |
| 2. Force to force to right side | against strike #2 |
| 3. Vertical block to your left | against strike #5 |
| 4. Brace block to your right | against two handed strike #4 |
| 5. Brace block to your left | against two handed strike #3 |
| 6. Umbrella | against strike #12 |
| 7. Rising block | against strike #12 |
| 8. Force to force block to your lower left | against strike #9 |
| 9. Force to force block to your lower right | against strike #8 |
| 10. Drop shot to your left | against strike #9 |
| 11. Drop shot to your right | against strike #8 |
| 12. Tip up vertical parry to your left | against strike #5 |
| 13. Tip down swat (vertical parry) to your right | against strike #5 |

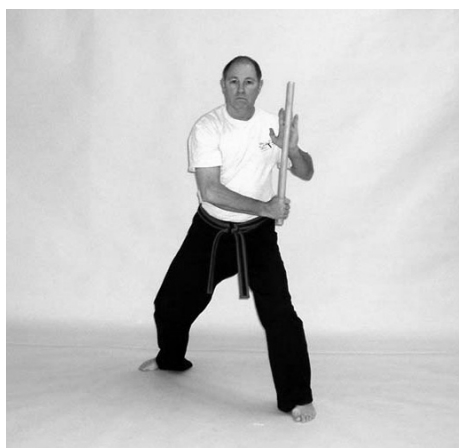
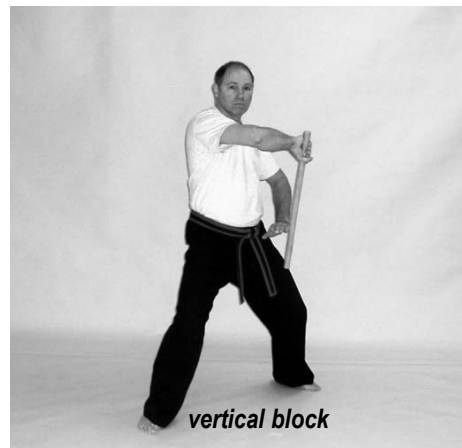
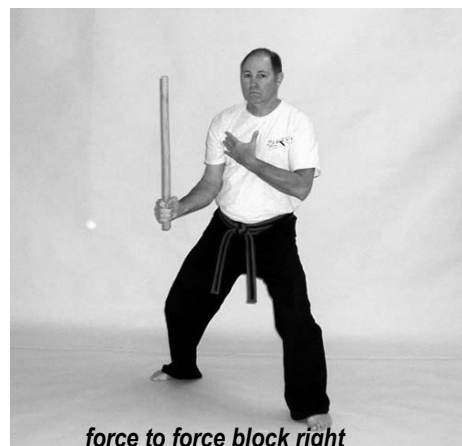
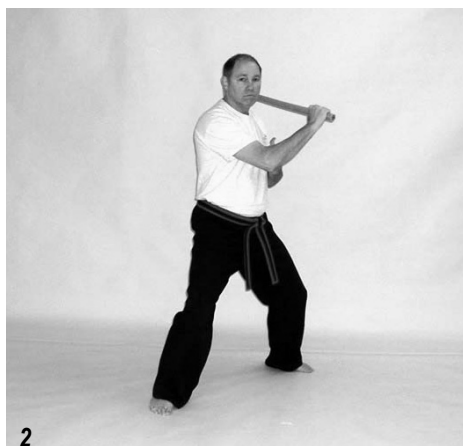
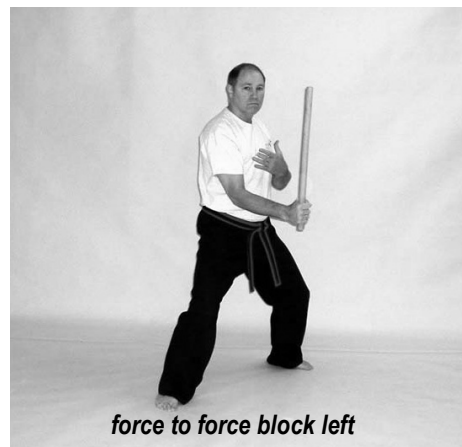
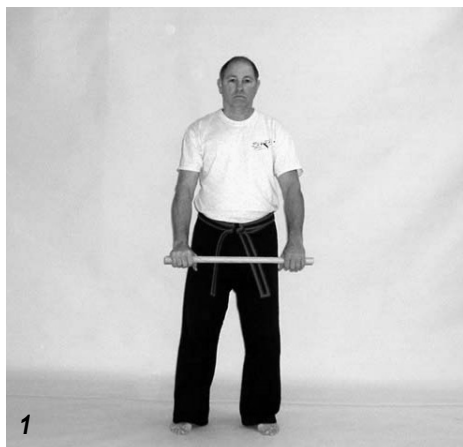
The drop shots are for when your cane is on the same side of the body your opponent is hitting at. You don't have the time to bring your cane back to wind up. You need to go from there. I use the drop shots against knee attacks. The check hand plays a vital role in the drop shots.

When you do the drop shot to your left (protecting your left knee), the check hand slams down on your partner's arm to force it downward. This is so he doesn't follow through and strike or cut your leg. You force the trajectory of his strike downward so if he does follow through, it will pass in front of your leg. The drop step done at the same time ensures you can do this defense.

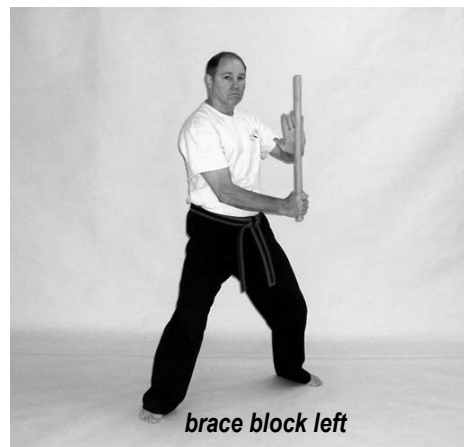
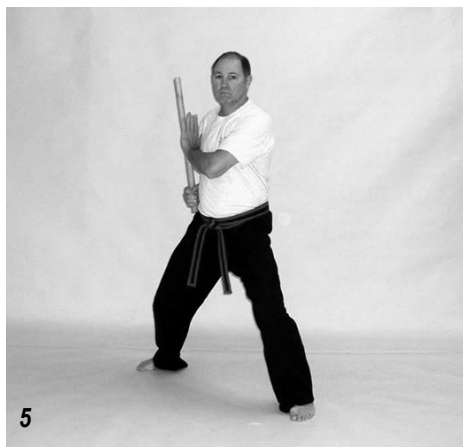
When you drop shot to your right side (protecting your right knee), you use the check hand to stop the movement of his arm. Again, if you do not do so, he can follow through and either hit or cut you.

The tip up vertical parry and the swat are to give the beginner something other than the vertical block to handle a #5 strike with. I've seen it over and over again where a beginner will try to use the vertical block when his cane is not in position for it. He gets stabbed as a result. The *concept* of a vertical block is it's just a sideways brush to deflect a straight on stab. The addition of these parries just reinforce that concept. The drop step done at the same time ensures you can do this defense.

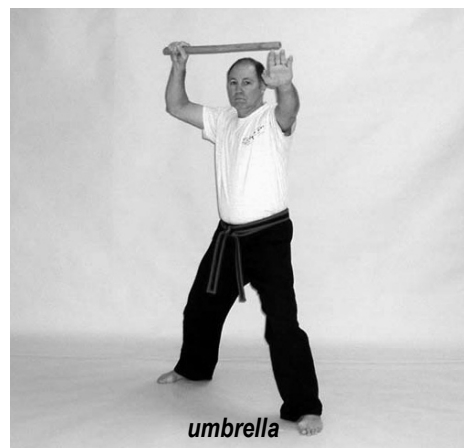
MA-80 Blocking Form



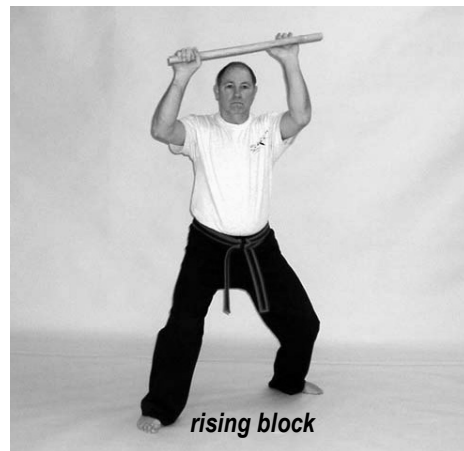
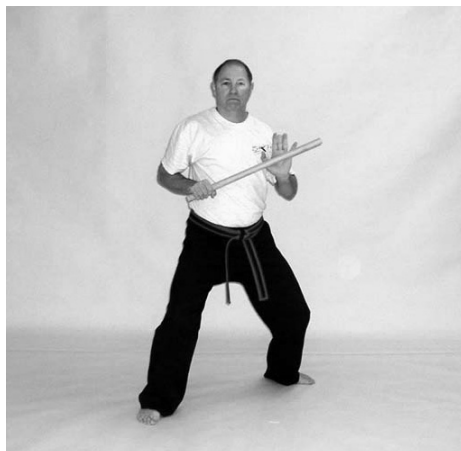
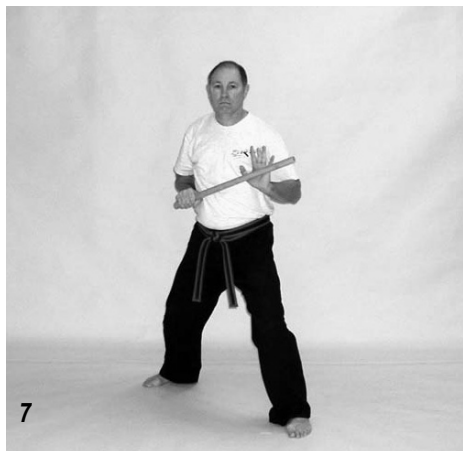
MA-80 blocking form continued



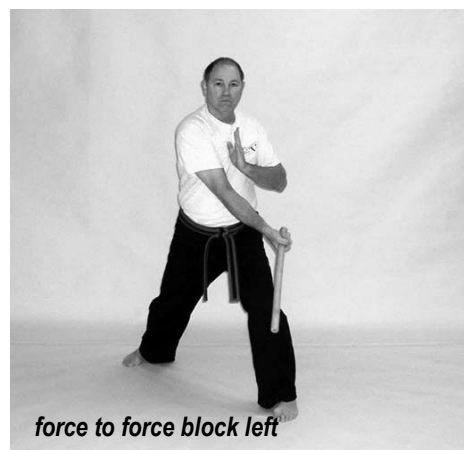
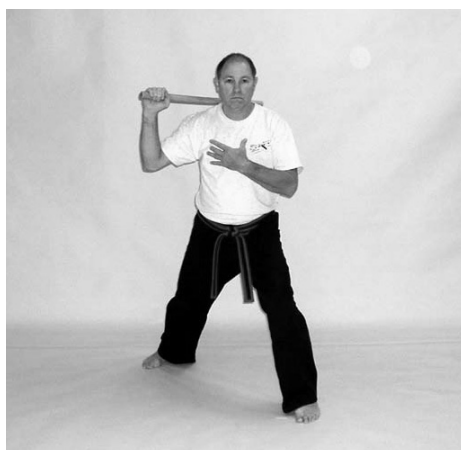
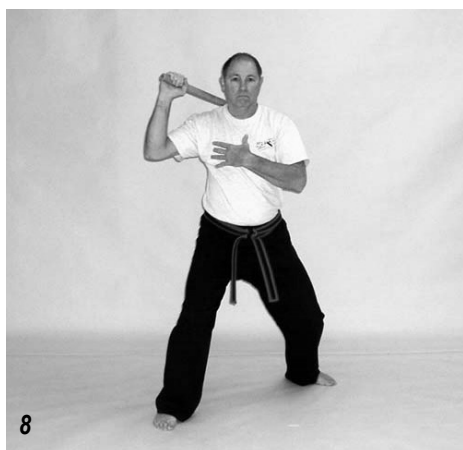
brace block left



umbrella

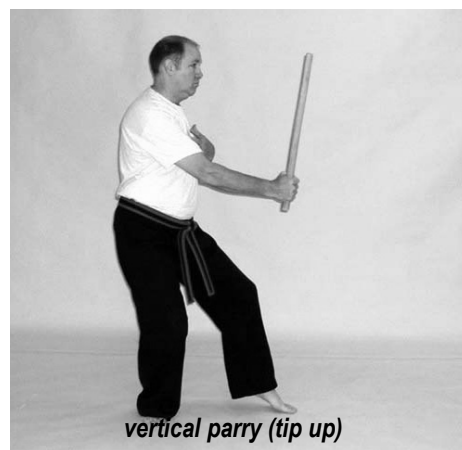
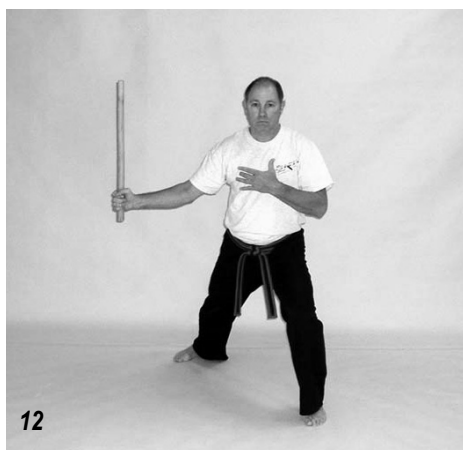
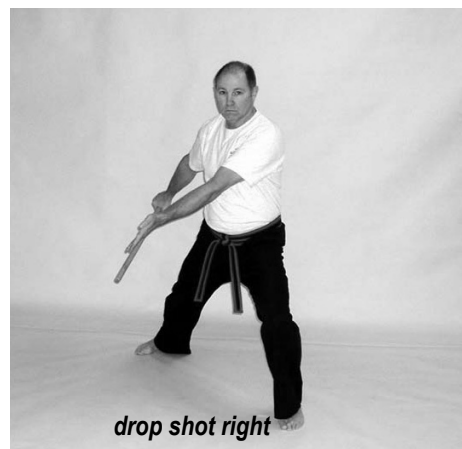
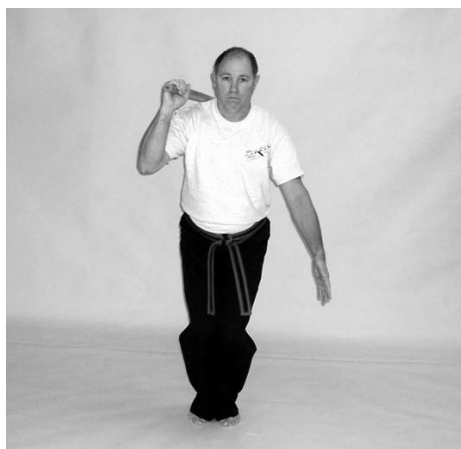
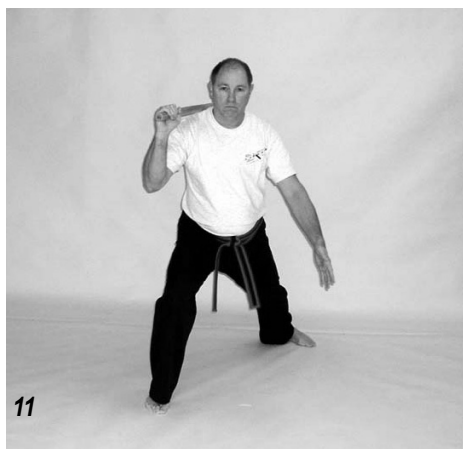
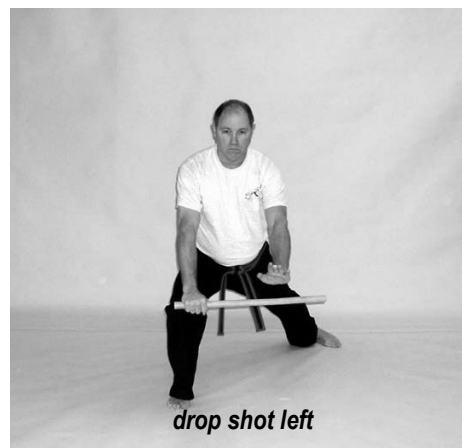
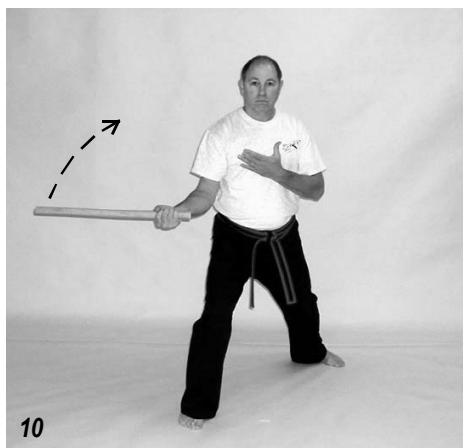
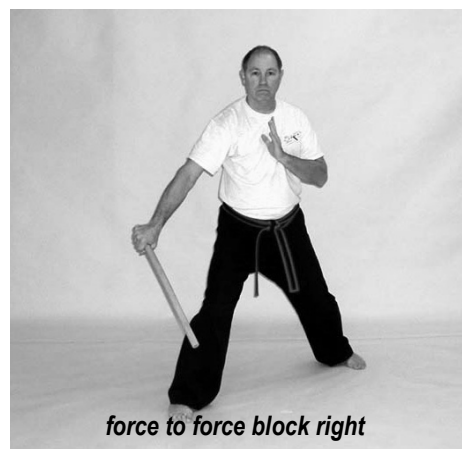
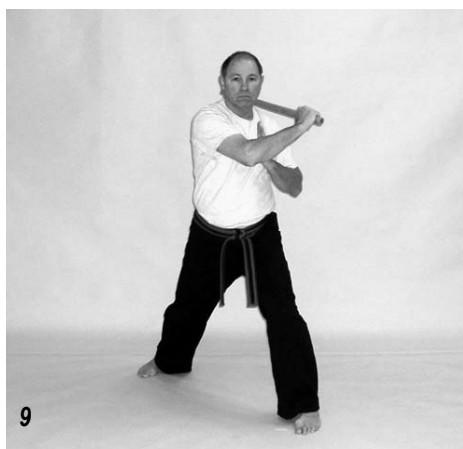


rising block



force to force block left

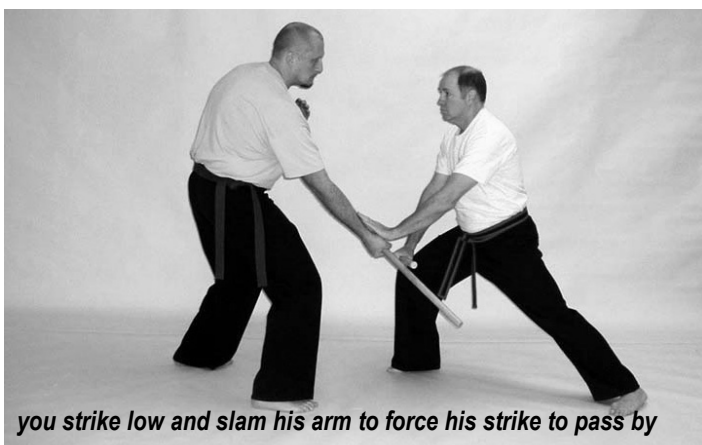
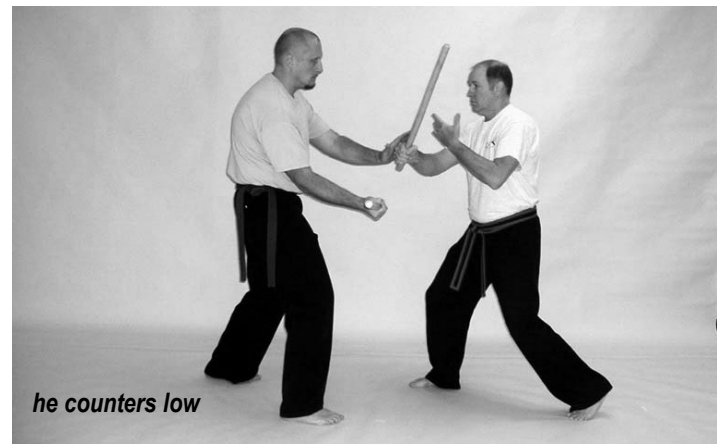
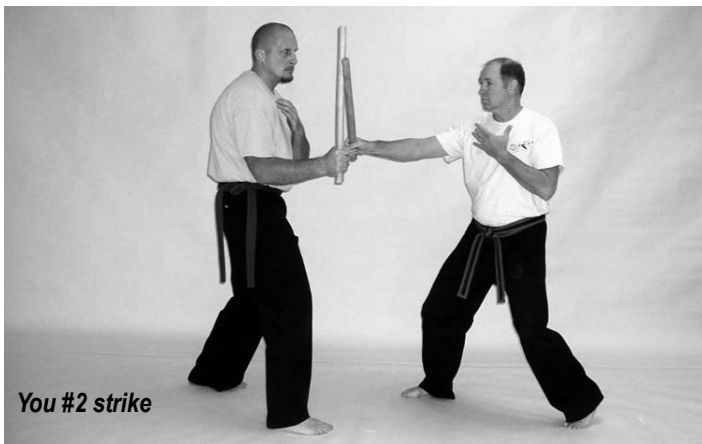
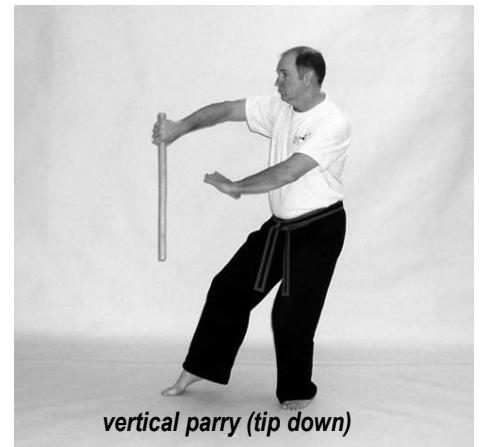
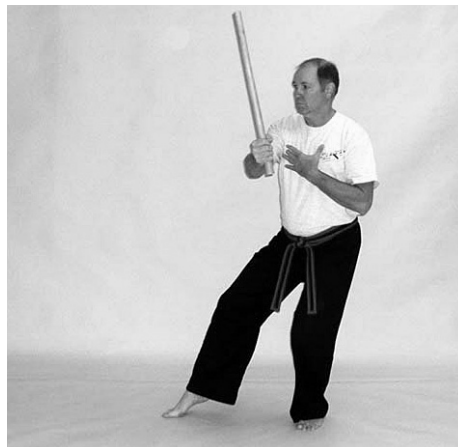
MA-80 blocking form continued



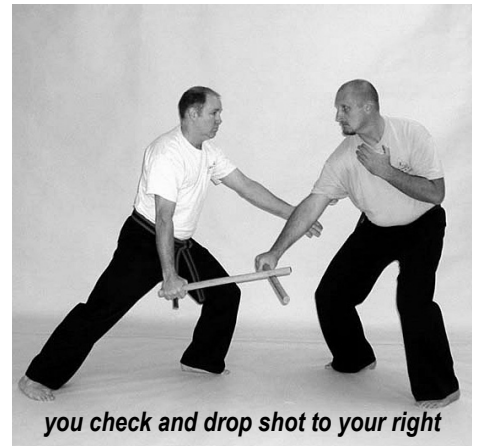
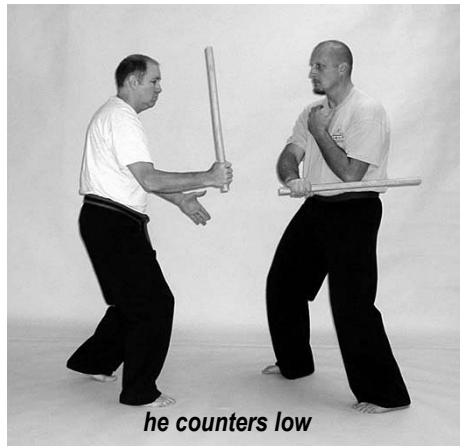
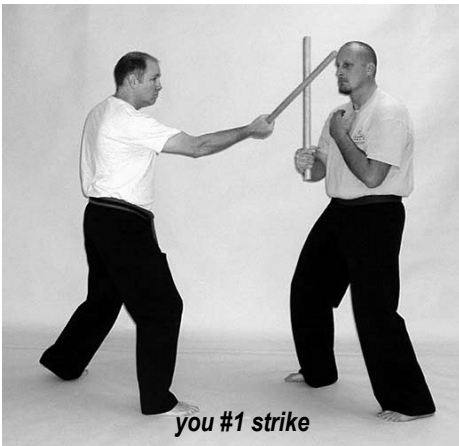
MA-80 blocking form continued



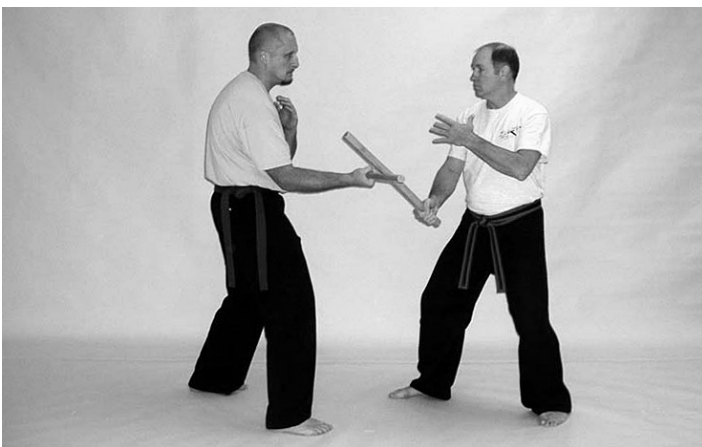
The drop shot to your left side



The drop shot to your right side



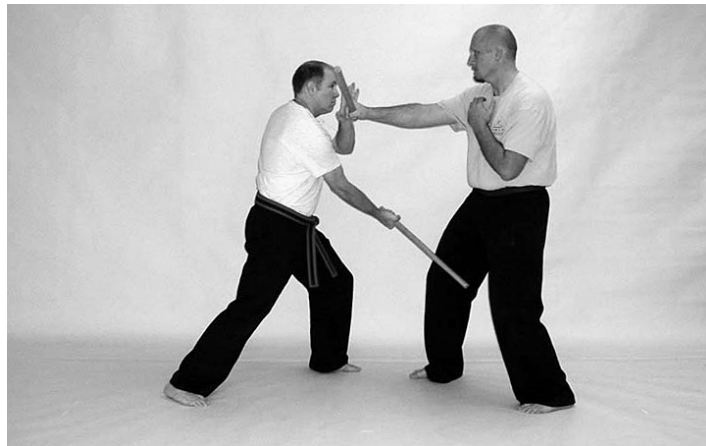
The key error in using the drop shot is not using your check hand to ensure you don't get your leg hit on the follow through.

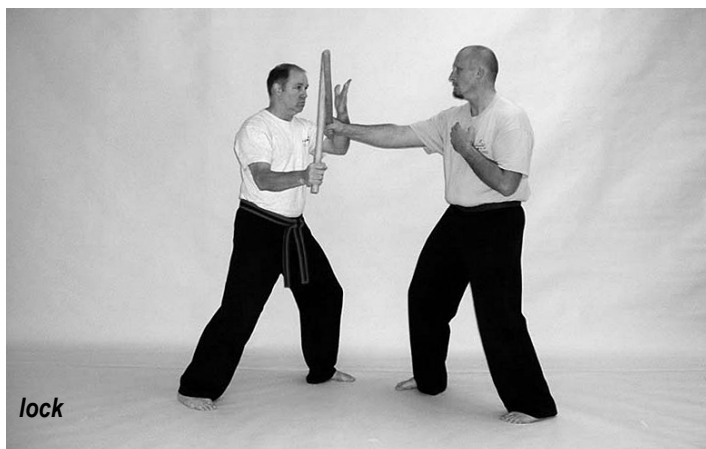
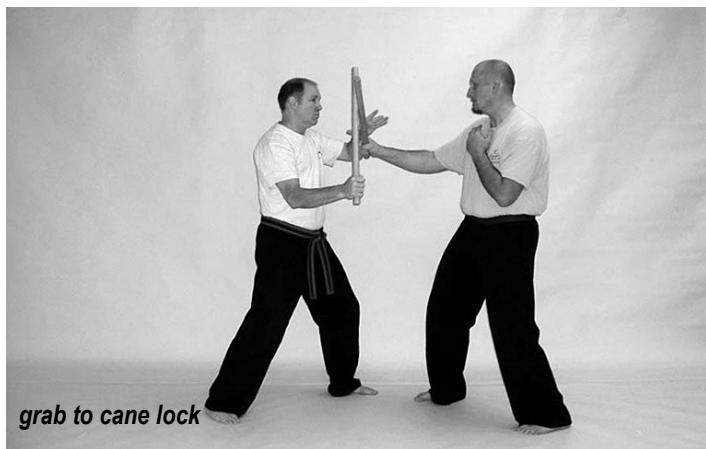


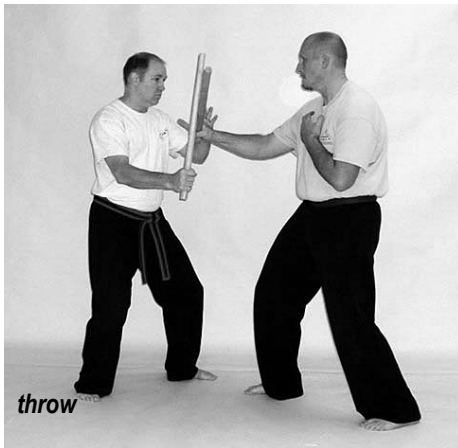
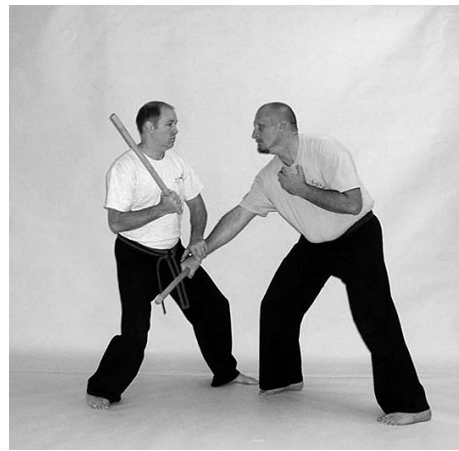
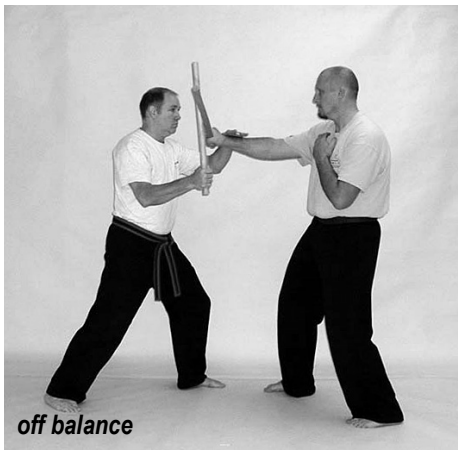
Lesson 5. Block-Check-Counter

This is the signature move of Modern Arnis, whether done with the cane or empty hand. Nearly every counter strike, lock, and throw comes off of this basic defensive action. It is in this action where the importance of the *check hand* (the empty hand) is first gone over. In many Filipino martial arts, the check hand is as important if not *more important* than the weapon hand. My current teacher, Manong Ted Buot calls the check hand “*the quarterback*.”

There are many uses for the check hand. You can use it to check your opponent's arm, to grab his cane or wrist, to manipulate or move his arm, to off-balance him, to strike, to lock or to throw. It has many uses. A key mistake is to not keep it up where it can be brought right into play. Prof. Presas would tell me, “*Danny. Do not get hypnotized by the stick.*” It just so happens that being a karate trained fighter, I was already trained in many applications of the empty hand.







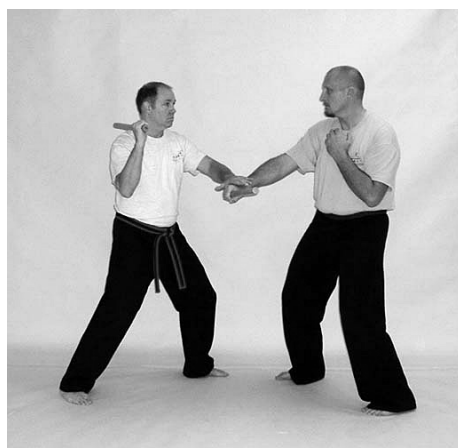
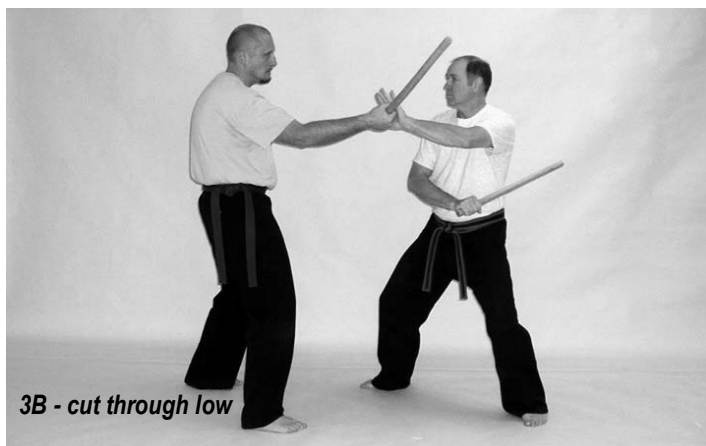
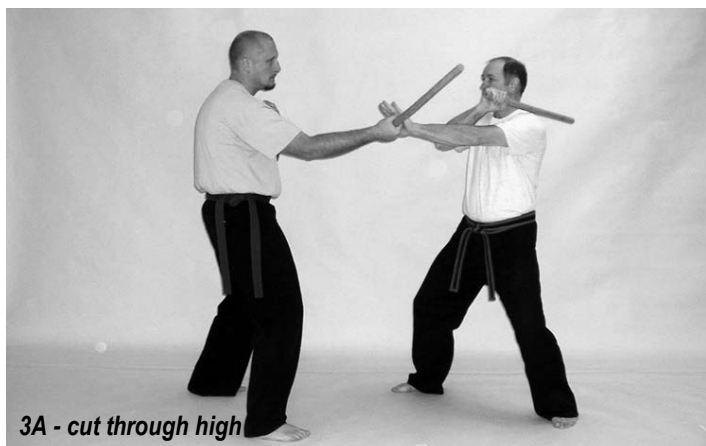
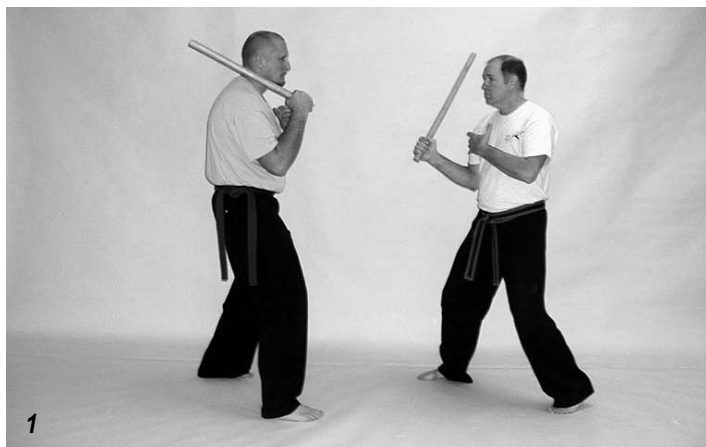
Block-Check-Counter Using The Stick

Your opponent strikes at you. You force to force block. As you cut through his strike or recoil your own cane off of his, your empty hand reaches out and checks either his arm or cane (grabbing is optional – more on that later). You counter strike with your cane to an open target. Depending on your distance this could be with a regular strike or spiking him with the punyo.

There are a couple of variations in the manner of the blocking used with the cane, depending what you want to counter with. One way is to block the incoming strike in a curving fashion, to hit it with a glancing blow so as to keep your cane high so that you can counter with a head shot. Your check hand comes under your own cane for the control of his. If you step in at an angle this will be enough of a stop of his strike.

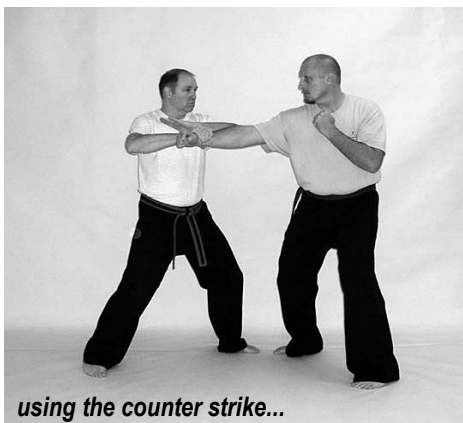
Another way is when you block his strike, to strike his cane hard enough to follow through past his cane so that your check hand comes over the top of your cane arm to secure his cane. This sets you up for the low line counter or a sneak stab. For differentiation, some of Prof. Presas' students call the first variation (the curving, glancing blow) a *slice* and the second variation (a follow through power strike) a *cut through*. Personally, I tend to rebound whether my counter strike goes high or low. My block and my retraction are more straight lined than curved. Either is correct in Modern Arnis.

Block-check-counter with the cane

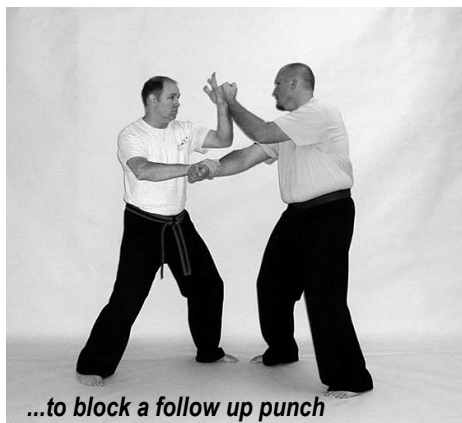


Block-Check-Counter Using The Empty Hand

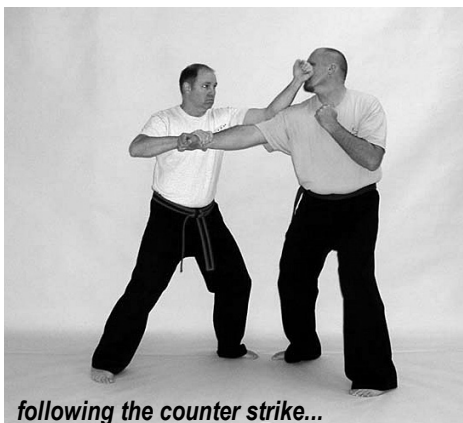
Your opponent's strike (whether weaponed or not) comes at you. Against a #1 strike, you parry (or slam if you wish to hit the arm) his arm with your palm. As the blocking hand slides off his arm, your other hand reaches out and grabs his arm. This is for immobilization purposes. Then your other arm strikes at an opening.



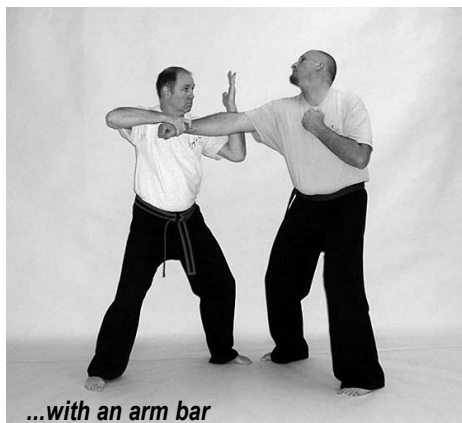
using the counter strike...



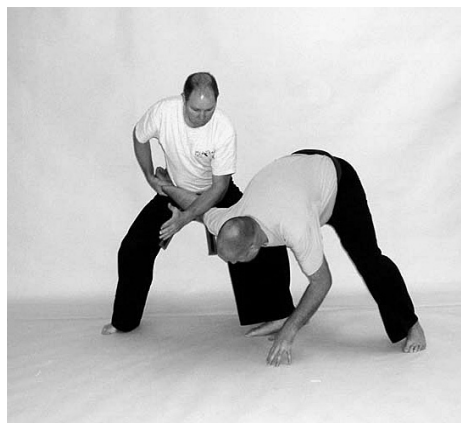
...to block a follow up punch

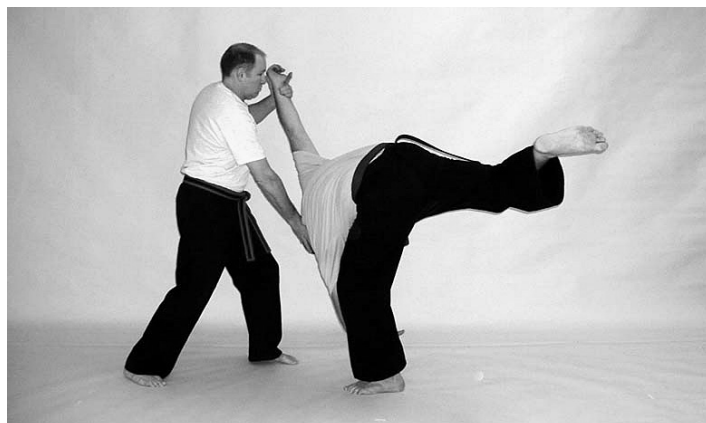


following the counter strike...

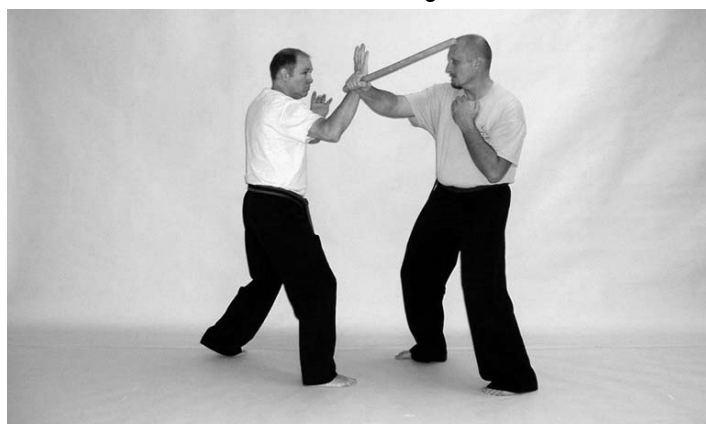
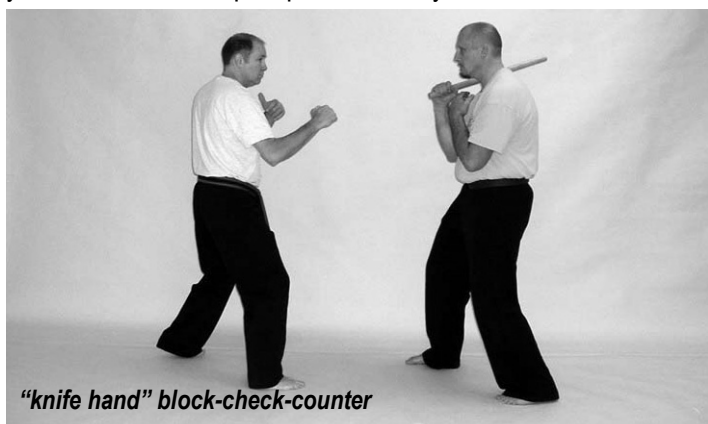


...with an arm bar





Your empty hand action of the block-check-counter against a #2 strike is when you block with your knife hand. You block with your knife hand, slap/trap down with your other hand, and then counter attack with the initial blocking hand.

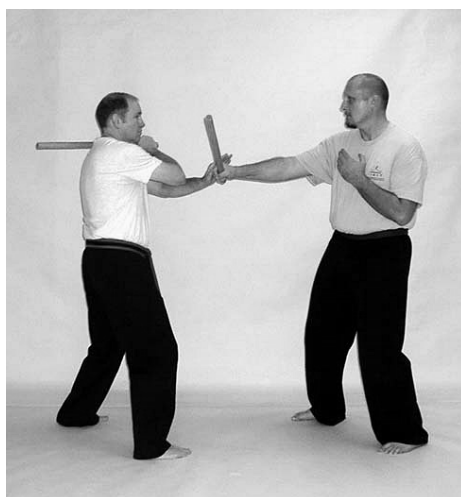
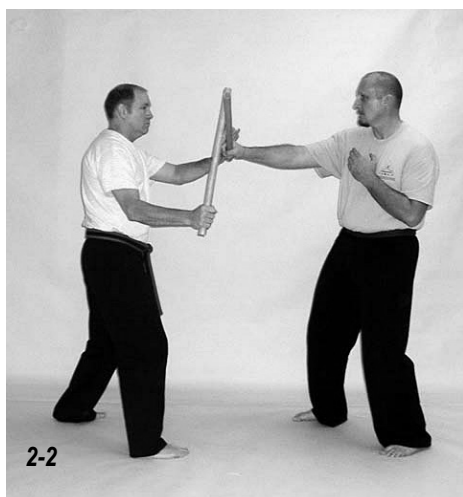
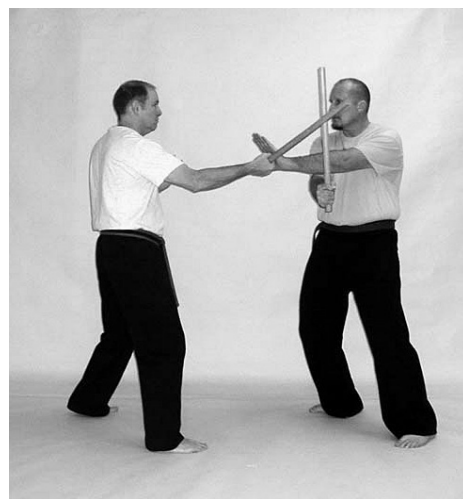
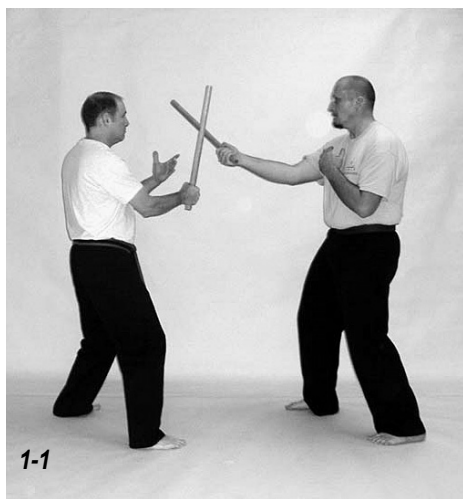


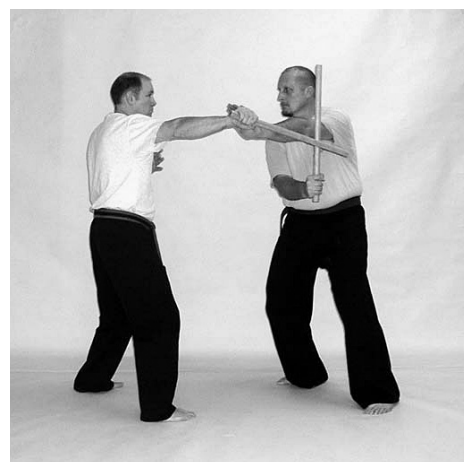
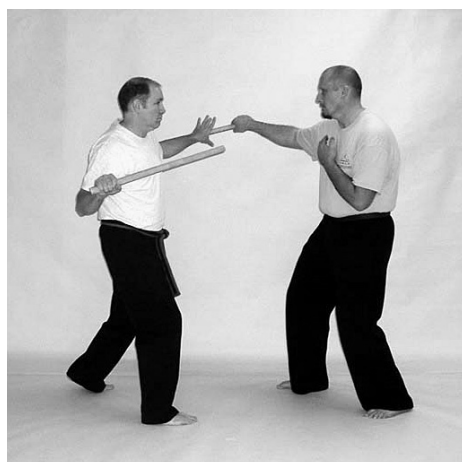
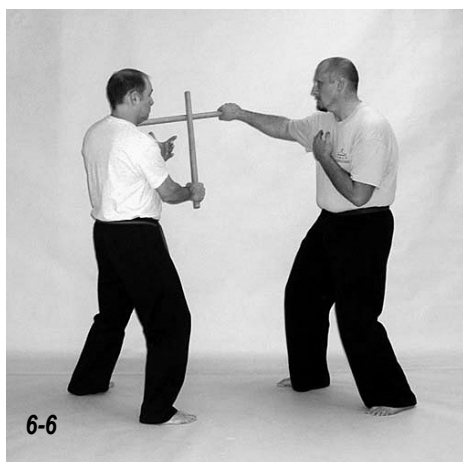
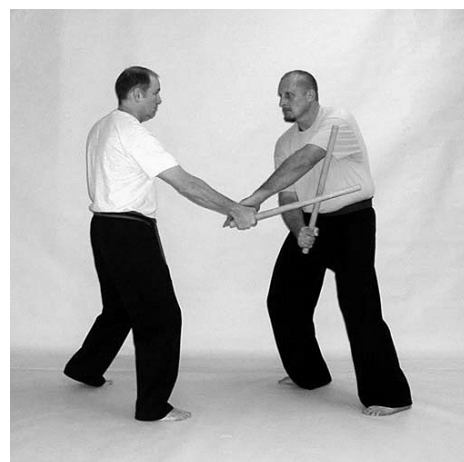
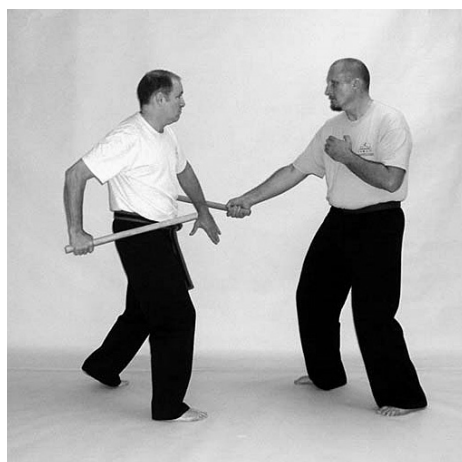
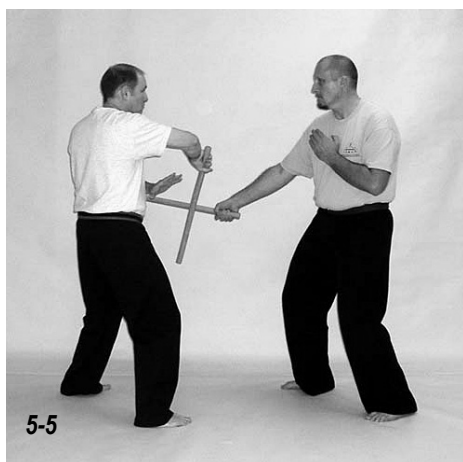
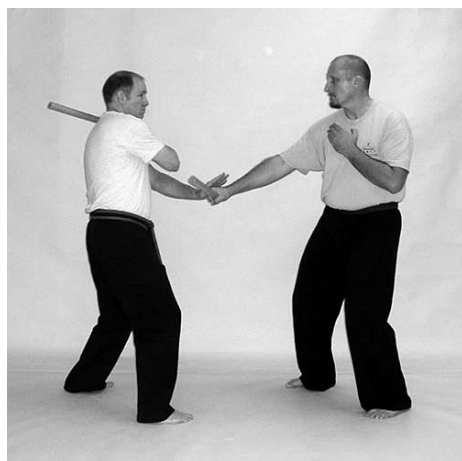
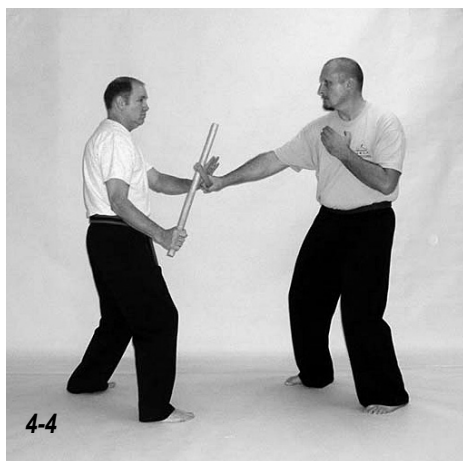
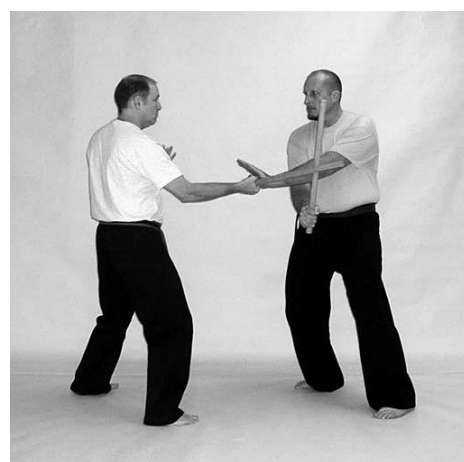
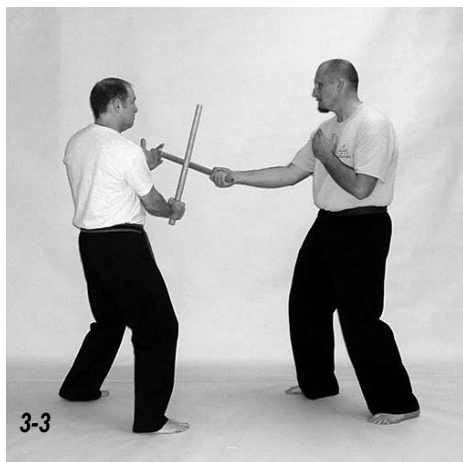
Block-Check-Counter-Counter

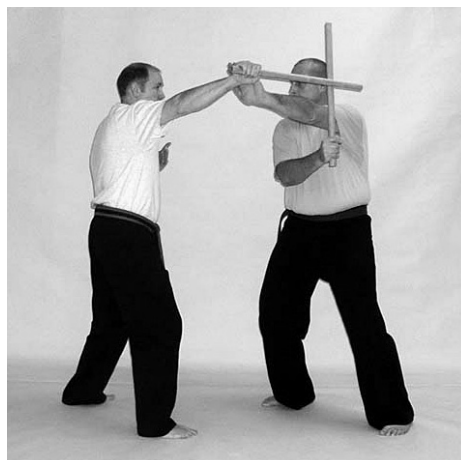
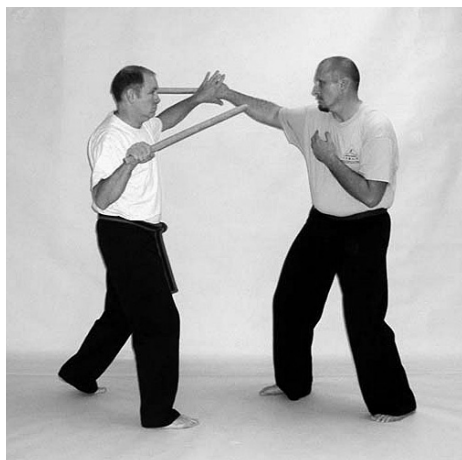
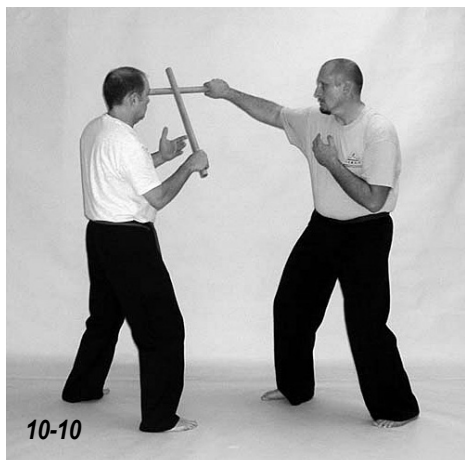
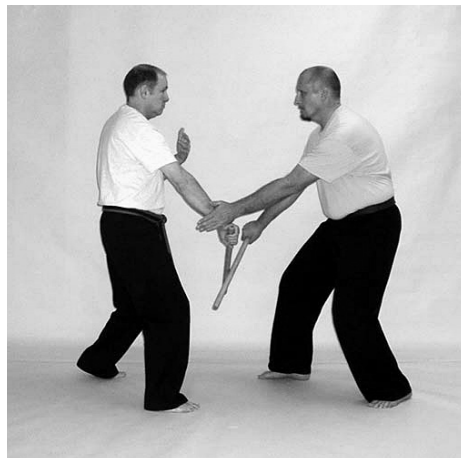
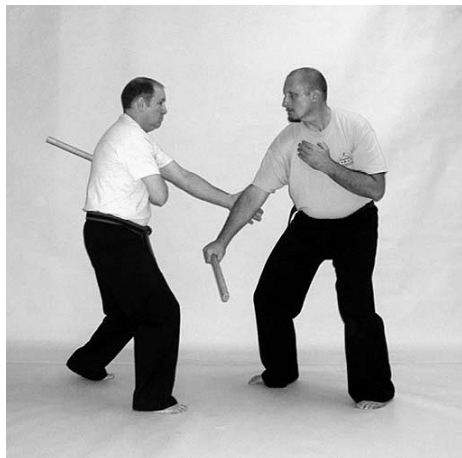
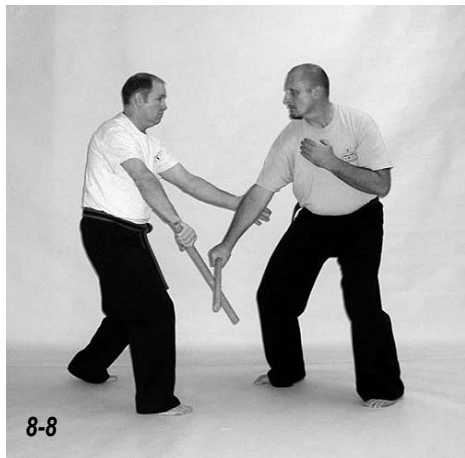
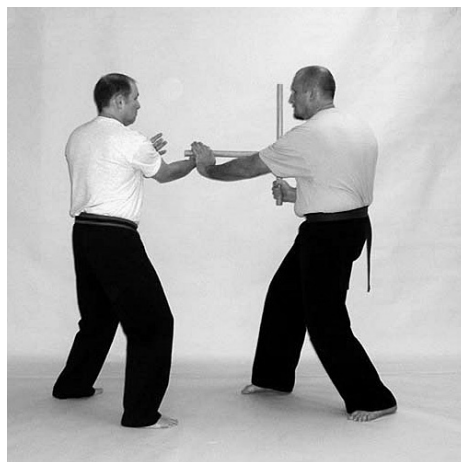
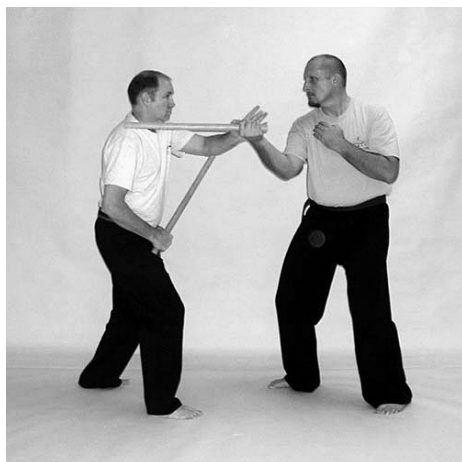
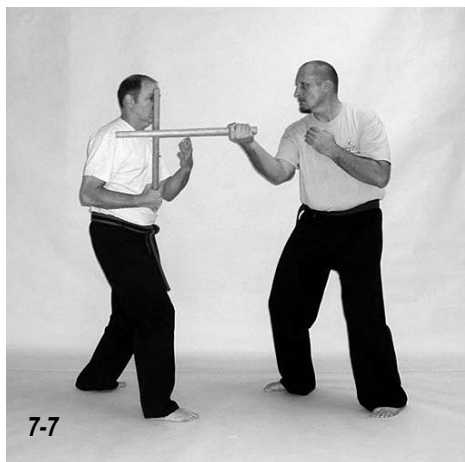
This is an MA-80 drill which came out of a training session I had with Manong Ted Buot. We were going over a particular sequence where I was to recoil off a block into the counter strike. I kept cutting through the strike. Thinking about it on the plane flight home, I figured that if I couldn't change up easily, I had over trained the cut through so that it was part of my muscle memory. I checked this out on my students and saw that I had done the same thing with them - over trained on cutting thorough with the block. I devised this drill to handle that.

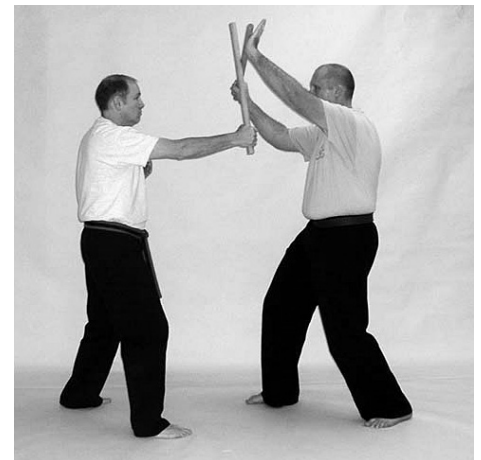
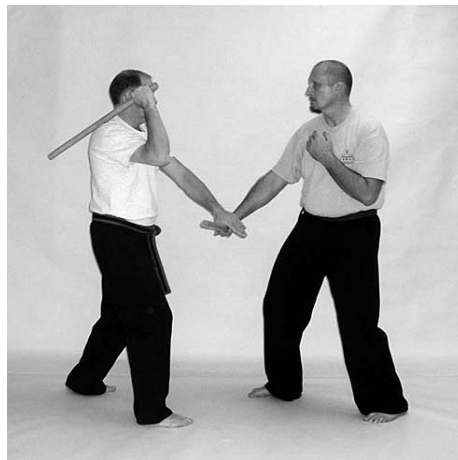
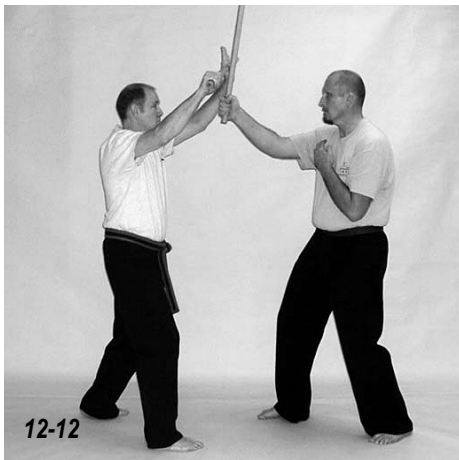
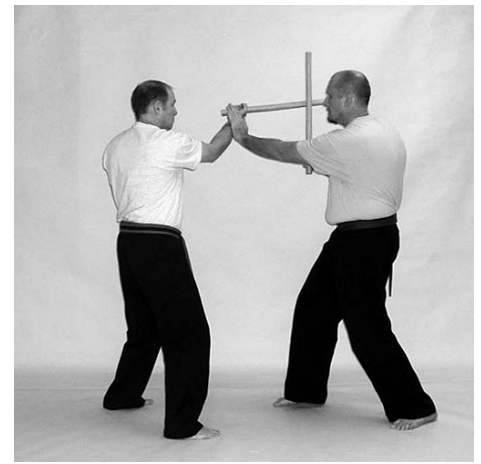
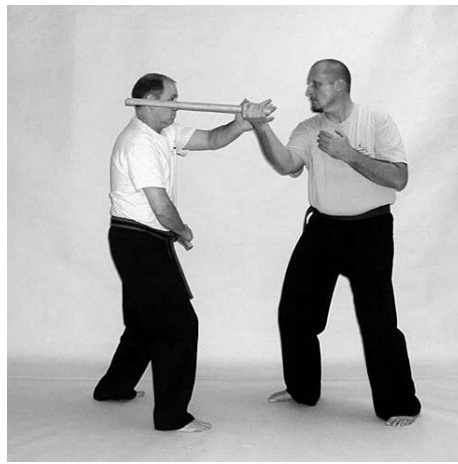
Block-check-counter-counter is done in three phases. Phase 1 is in a fixed order. You counter with the strike you just blocked. Example: you counter strike #1 with a strike #1, a strike #2 with your own strike #2, and so on. The fixed set requires that you recoil off of each block. Phase 2 is semi-fixed. The attacker attacks in strike 1-12 order and you counter in a random order. Phase 3 is where both partners are in random order. This drill introduces the flow at a very early stage and teaches a student to not get stuck into one kind of follow up as well. This is the final drill for the first belt rank in my school.

Phase 1

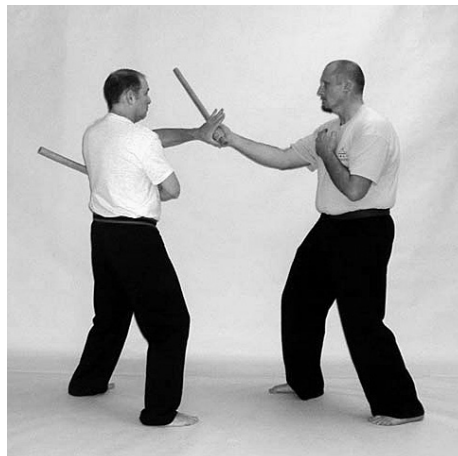
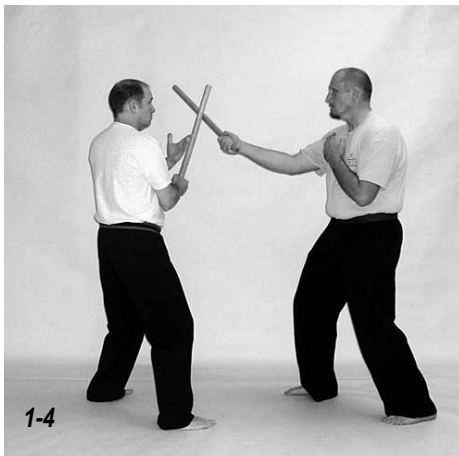




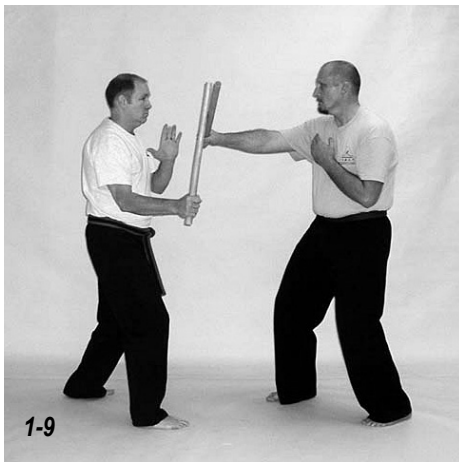




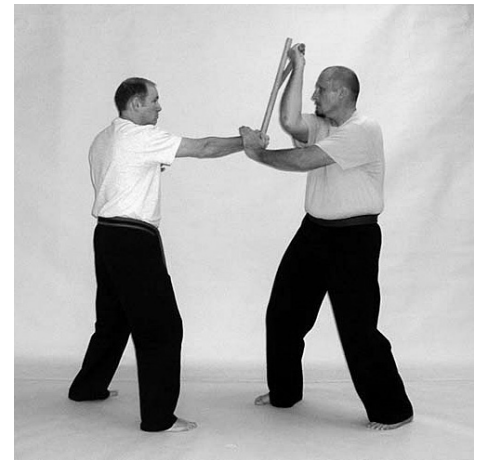
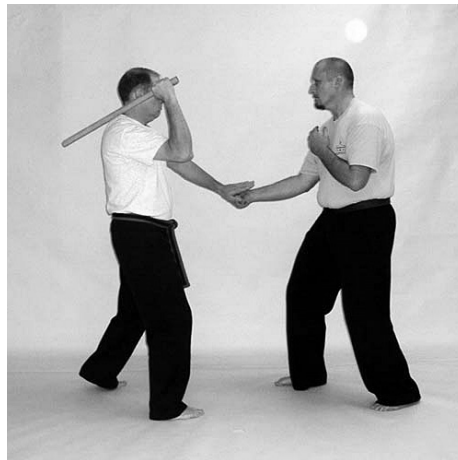
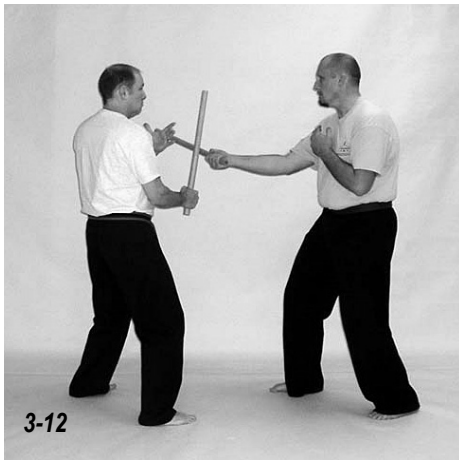
Block-check-counter-counter, semi-fixed, opens up the door to a great many possibilities to the new student. Here you can not only recoil off a block but cut through as well. This is where the new student begins to block from odd positions as well as counter strike from them as well. Here are several examples of what could occur during this drill.



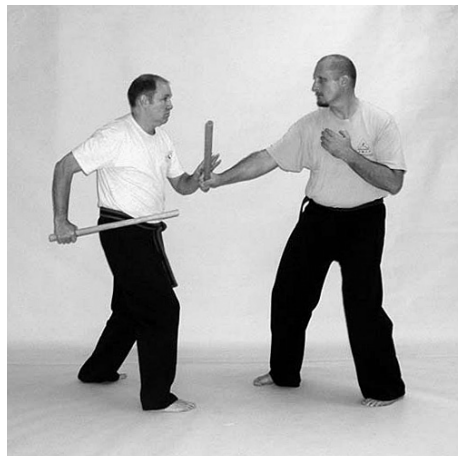
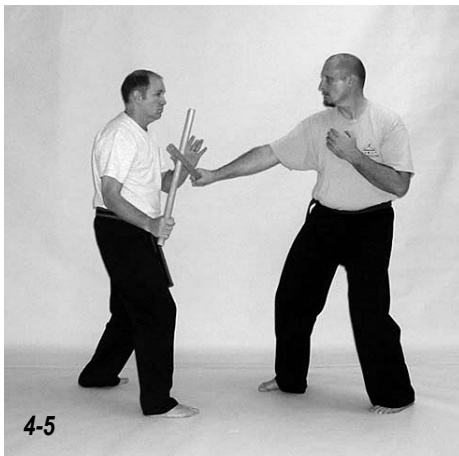
In the first example I counter his strike #1 with a cut through and strike #4. As his cane is higher than my intended target, he defends with a drop shot to the right.



In this example I recoil off his strike #2 and shoot for an immediate low strike. He stops that with a drop shot to the left.



In this example I counter his strike #3 with my own strike #12. Going straight from his strike he defends with a slanting block.



In this example I try to sneak in a strike #5 under his strike #4. Going from position he swats away my strike.

The free form block-check-counter-counter has but one rule: *Don't get hit*. I tell my students that in this drill there is only one mistake you can make and that is to get hit. This drill does wonders for developing the skill to block from any position. As I said earlier, this is the first flow drill. It is done entirely stick on stick.

A note on grabbing the cane. Grabbing the cane is very prevalent in Modern Arnis. Prof. Presas got this from his training with Rodolfo Moncal. Moncal favored grabbing the cane and hitting with the punyo. He was left-handed, like Remy. Grabbing the cane was something Anciong Bacon taught never to do. Bacon taught to “clip” the cane to control or manipulate it. The habit of grabbing a cane would prove disastrous if done by reflex against someone wielding a blade. Shown below is a favorite baiting move used by Prof. Presas utilizing grabbing his opponent’s cane.



You block your opponent’s #2 strike and latch onto his cane.



You draw your cane back to your cane arm, exposing it to his grab. As he reaches forward...



...you reach out with your check hand, slap his grab down and counter strike.

Lesson 6. Disarms Against Strikes 1-12

One of the most amazing skills Remy Presas had was the ability to disarm “on the fly,” while canes were in continuous motion. You’d be working with him and the next thing is he had your stick in his hand. A fascinating aspect about his disarming was that it was all leverage based. He was a strong man yet he didn’t use strength. No tugging, yanking, jerking – smooth and easy and he now had two canes while you had none. His timing regarding catching a moving cane was uncanny. I watched very closely when he taught disarms and I recalled how it felt to be disarmed by him. I ended up writing a whole book about the subject.

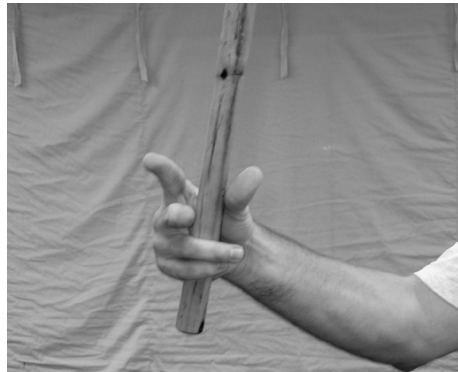
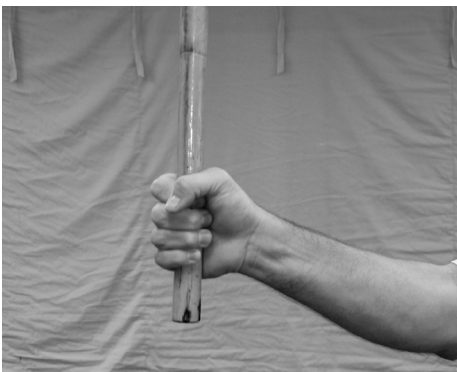
In this lesson I will show what I was taught by Prof. Presas and what I teach now as the basic disarms. I will detail the differences as I do so. Several of the disarms Prof. Presas taught were more of locking actions and several more were pain based. I look at disarming exactly as that – taking the weapon away from your attacker. I also feel that any disarm which is pain based might not work on someone who is high on any kind of drug that inhibits pain. *All* of the disarms I teach are leverage based.

The following is the paper I submitted to the Washington Research Council of the Martial Arts for their first conference.

A Scientific Breakdown of Modern Arnis Disarms

“The ability to disarm one’s opponents is a necessary skill for one’s overall Modern Arnis skills. This is a skill Prof. Remy Presas demonstrated again and again. He would take the cane from his partner with seeming ease, yet, when others tried to emulate him, it often turned into a game of push and pull with little or no result. By watching, as well as training with Prof. Presas, I found there were three key factors in the skill of disarming.

1. The first key factor is one common to nearly all self defense arts. This is exploiting the inherent weakness in the grip. One’s grip is weakest where the fingers and thumb meet or overlap. Since one cannot achieve a fusing of flesh and bone at this point, the grab can always be opened at this point. A common grab release is to turn your grabbed hand to a palm facing upwards position and pull back.



In the above photos you can see that the inherent weakness in the grip lies where the thumb crosses the fingers. When you disarm your opponent, you work the cane in the direction of the index finger or the little finger.

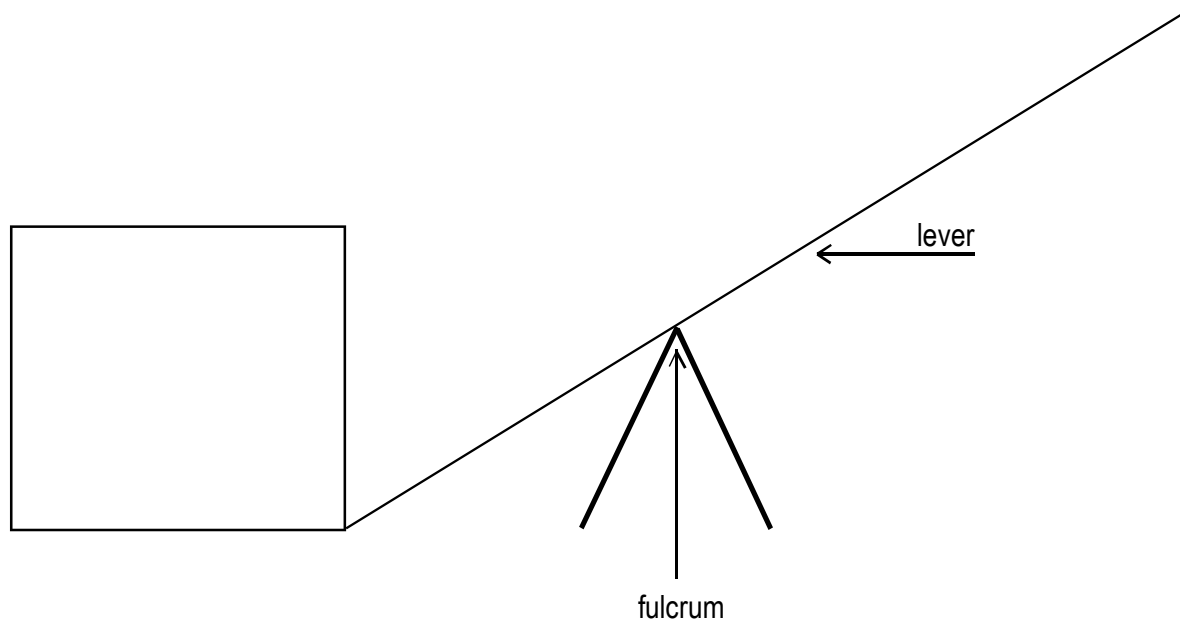
2. *fulcrum*: pivot, the support or point on which a lever turns in raising or moving something

lever: a rigid bar that pivots about a point (fulcrum) and is used to move or lift a load at one end by applying a force at the other end; a bar used as a pry

leverage: the mechanical power resulting from this, increased means of accomplishing some purpose

The second key factor is in the use of leverage. One uses leverage to increase the amount of strength in any given position. To do this one must introduce a fulcrum into the situation. Where to do this has been somewhat hidden in the application of disarming your opponent. Prof. Presas applied both exploiting the inherent weakness of the grip and leverage when disarming someone. His disarms contained no pain, jerking or tugging. The cane came out of your grip as though your fingers melted. The purpose of this paper is to explain how he did it. The fundamental disarms of the twelve basic strikes contain nearly every example of how to disarm your opponent. Each demonstrates a type or style of disarm. One can use each singular disarm against many different strikes. The common denominator in every disarm is that there is the use of the fulcrum and lever in each one. One of the advantages of being living beings is that one can, at the appropriate point, move the fulcrum as well as the lever to accomplish the disarm.

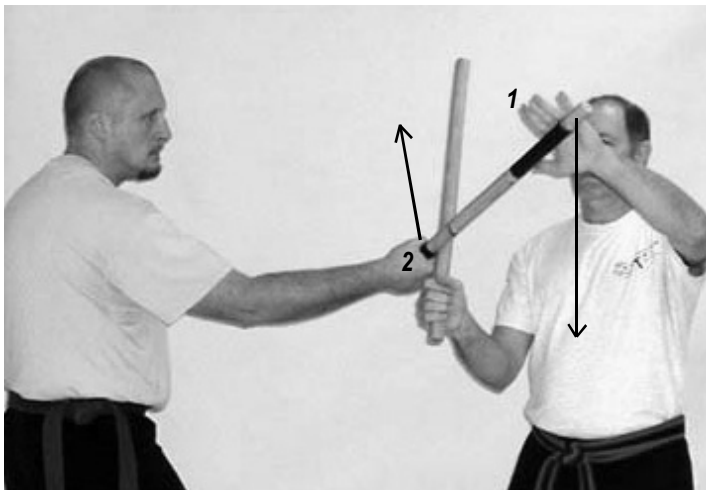
The use of a fulcrum is to add power to your motion. The fulcrum gives you something to brace your lever against. Regarding the subject of disarming your opponent, in most cases your fulcrum is motionless while your lever moves. There will be points, however, where your fulcrum will move as well. This will be when you are at a point where your lever has met its full range of motion. Disarms against strikes #1 and #3 examples. Very simply stated, you put the fulcrum in a position and then move the lever, focusing your action to work against the inherent weakness in his grip.



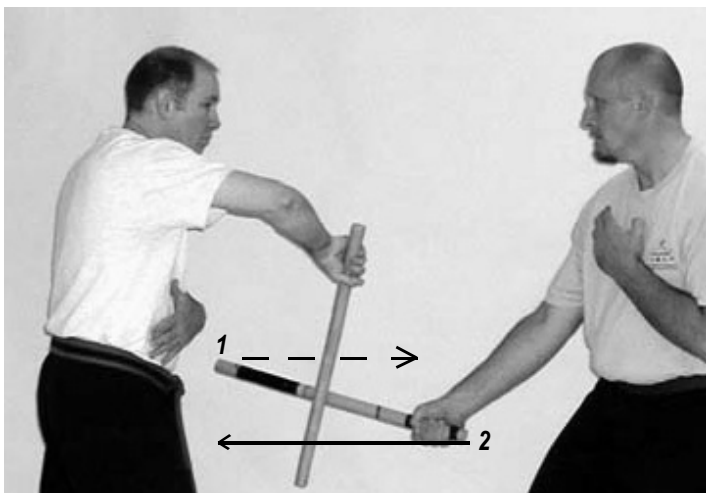
3. The third key factor is that in each disarm, *you reverse the position of your opponent's cane relative to you*. Example: In disarming strike #1, as he strikes the tip of his cane is higher than the butt. When you maneuver his cane in the disarm, the butt end is higher elevated just prior to the disarm. Another example is in disarming strike #5. The tip of his cane is pointing at you and the butt end is farthest from you. When maneuvering the cane for the disarm, the butt end is closest to you just prior to the disarm. This "up-ending" of your opponent's cane is very important in your exploiting the weakness of your opponent's grip. You can use this when you are training to see if you are getting the maximum leverage in your disarm.

I show examples of this on the next page.

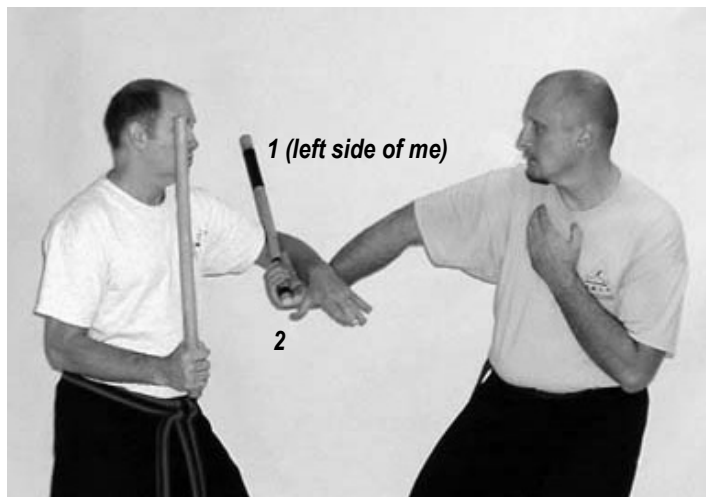
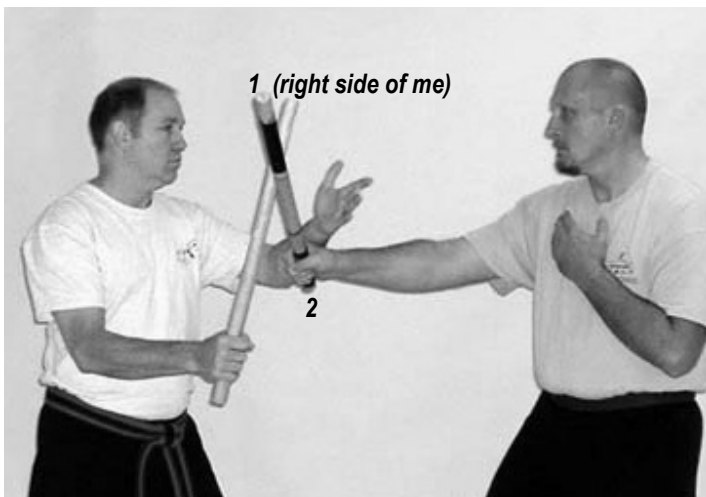
In disarming strike #1, you see the tip of the cane (1) is higher than the butt (2) during the strike. The heights reverse during the disarm.



In disarming strike #5, the tip of his cane (1) is initially forward and ends up at the rear.



The tip of the cane (1) is to your right in strike #2. In doing the disarm, the butt (2) ends up on your right side.



Two Key Preliminaries

One of the key preliminaries is the *capture of your opponent's cane* in order to effect the disarm technique. As taught by Prof. Presas, the usual defense against a strike was a brace block. This is functional in stopping a power strike but has its limitations as to capturing your opponent's cane. You would need to take your hand off of your own cane in order to grab his. His cane might be gone by that time.

Your capture needs to occur *during* the defense. It is not necessary that it occurs at the exact same instant as your defense but it must be in motion while you are defending.

The other key preliminary is the angle stepping while you are defending against his strike. This is done not only to go inside of his power to lessen the severity of his strike but also to get close enough to his cane to grab it easily."



Disarm against strike #1 – As you block your partner's strike let your check hand go over the top of his cane and flop over it, like a towel on the towel rack. This way, when your fingers curl over the cane, they will keep his cane from retracting.



Disarms against strikes #2 and #3 – As you block his cane, your other arm reaches over the cane so you can circle around his arm (#3 shown above - #2 is shown on next page).

Wrapping your arm concurrent with your block to immediately capture his arm (strike #2).



If you're not quick or smooth enough, your opponent will retract his cane so that you cannot grab it.



A brief note on key preliminary point #2, angling. One of the reasons you angle is to get inside the arc of the strike. Doing so will get you out of the way of its trajectory. The other reason is to get you close enough so that you have handy access to his cane. This is important in disarming. You do not want to go chasing after his cane. If you are too far away to *easily* grab his cane, do not go after it.

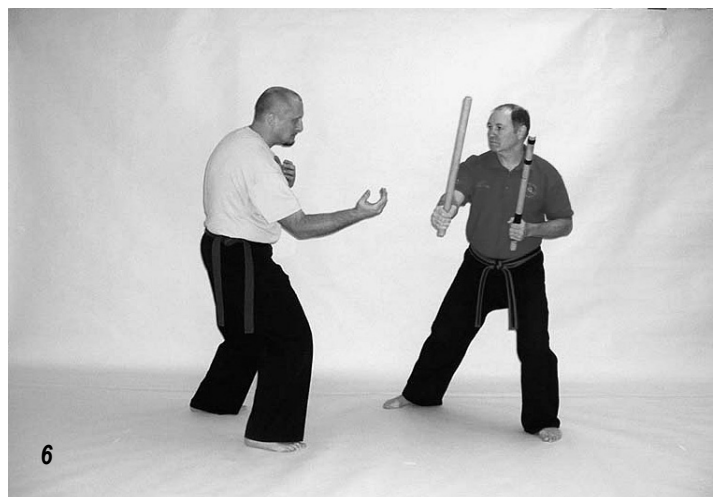
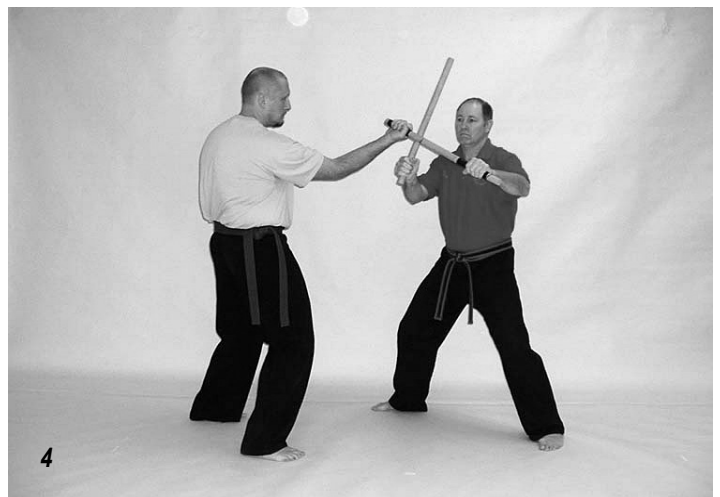
Disarms Against Strikes 1 - 12

How I was taught the disarms by Prof. Presas and how I teach them now are a bit different. The differences are not huge but they are there. When disarming his partner, Prof. Presas was smooth as butter. As I said before, there was no yanking, tugging, and so on when he disarmed you. This is the pattern I follow. Some of the disarms he taught are either strength or pain based. I have revised the disarms so that they are all *leverage* based. This might be blasphemy to some but I look at it as an assailant is high on drugs, his pain tolerance may be so high that he won't feel anything until the next day. Obviously I don't have the next day to defend myself.

In the following photos I will show the disarms Prof. Presas taught me and how I teach them, side by side, so that you can note the differences. For clarity I am wearing a darker shirt in the Presas examples and a light colored shirt in the MA-80 variations.

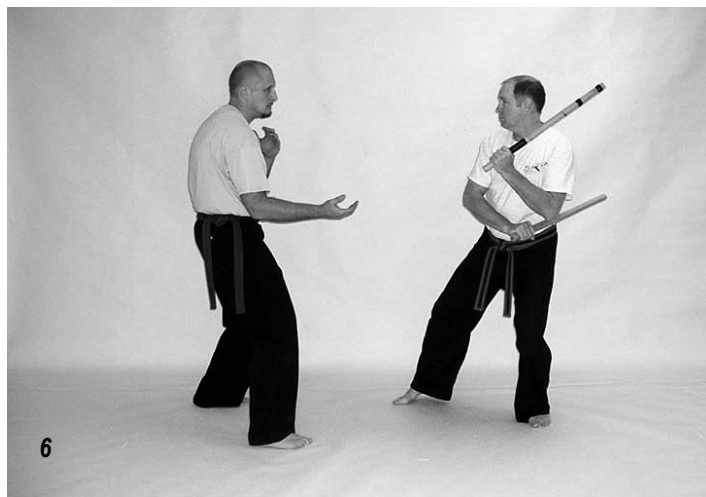
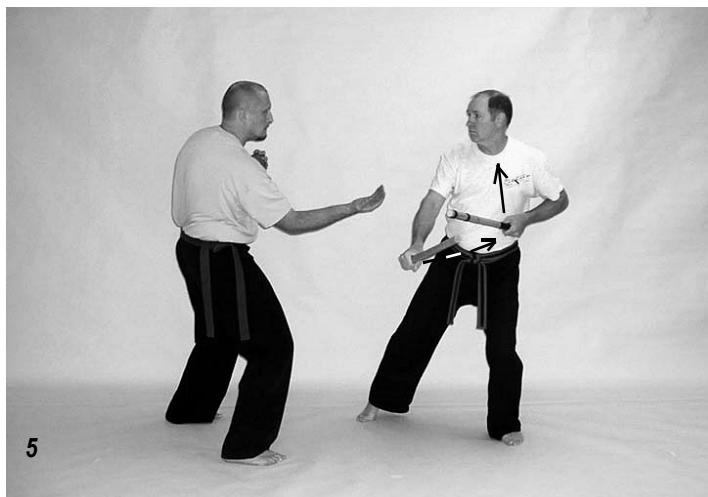
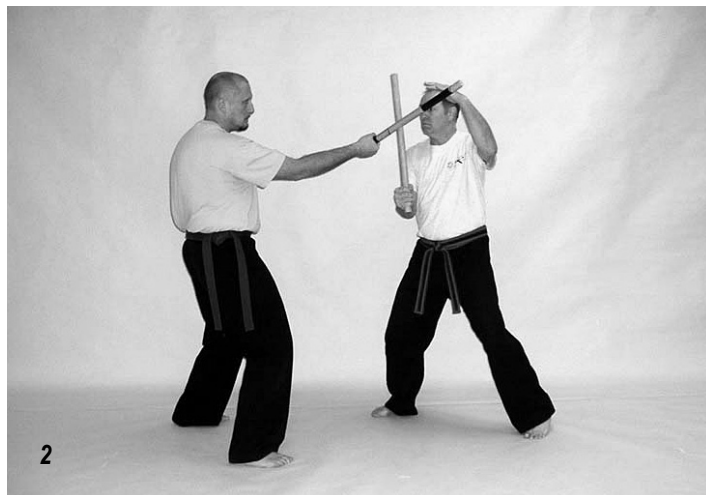
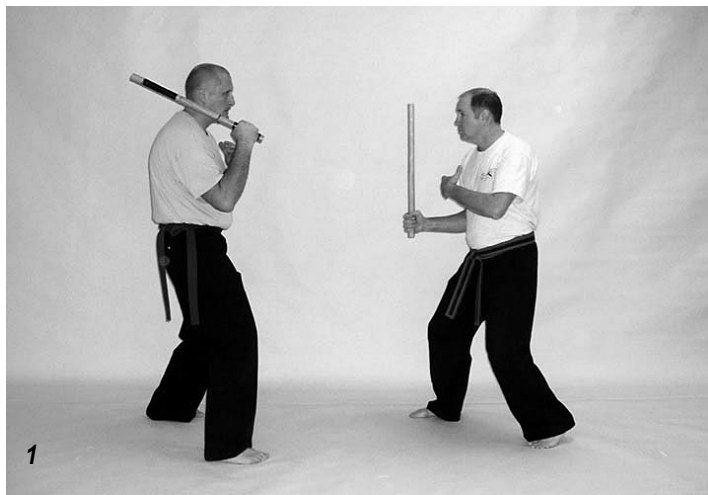
Disarm against strike #1 - Remy Presas method

- 1&2. Your opponent strikes at you. You angle forward and brace block.
3. You grab your opponent's cane.
- 4&5. You roll your grip downwards while bracing your cane against his.
6. Push outwards with your cane for the disarm



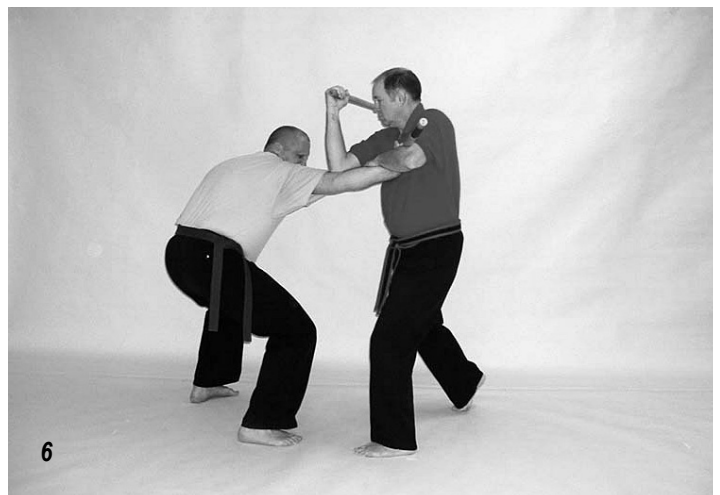
Disarm against strike #1 - MA-80 method

- 1-3 Your opponent strikes at your left temple with strike #1. You angle forwards to your right, inside the power of his swing, and block his attack. You loop your left hand over the top of his cane as *your block makes contact* with his cane.
4. You move your cane hand up to his cane hand, moving it up slightly. This cinches in the fulcrum. You slap the end of his cane down to your waist. This “up-ends” his cane and opens his grip. Ensure your fulcrum does not move during step 4.
5. You press your cane hand in the direction of the overlap of his thumb and fingers for the disarm. Step 5 is an example of having moved the lever to its fullest range of motion, you now move the fulcrum to complete the action.
6. Withdraw into a guard where you can hit your opponent if he tries to counter the disarm.



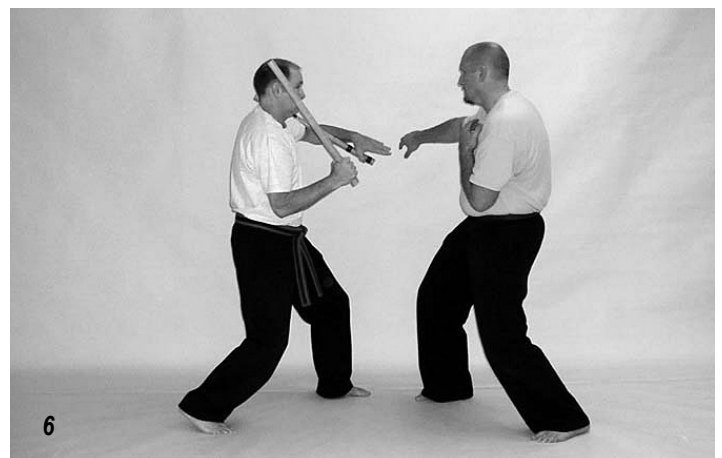
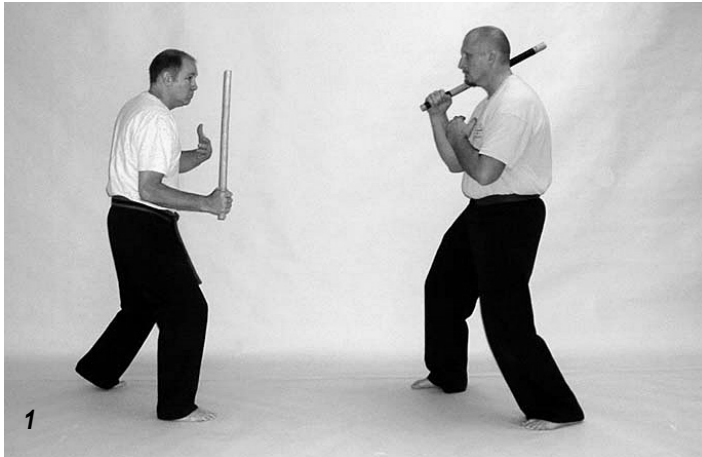
Disarm against strike #2 - Presas method

- 1&2. Your opponent strikes at you with a #2 strike. You angle forward and brace block.
3. You lay your check hand, palm up, over his arm.
- 4&5. You circle your arm down to your left and back up over his arm. Pull your wrist in to your chest to secure his arm.
6. Your right arm comes over the top of his cane arm and you strike his elbow with your elbow for the release.



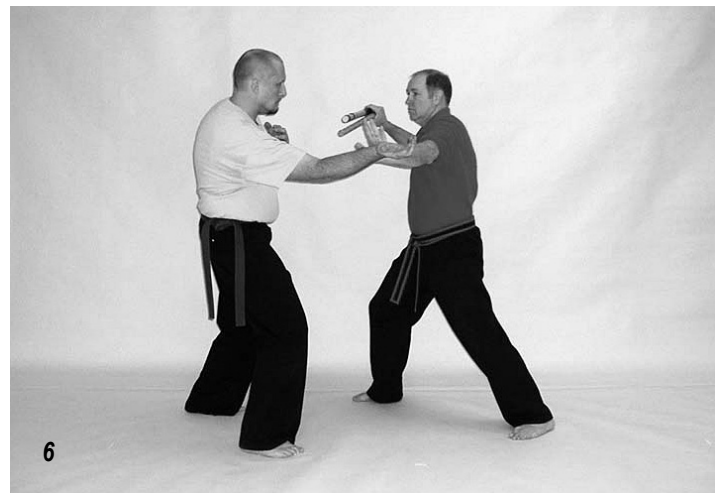
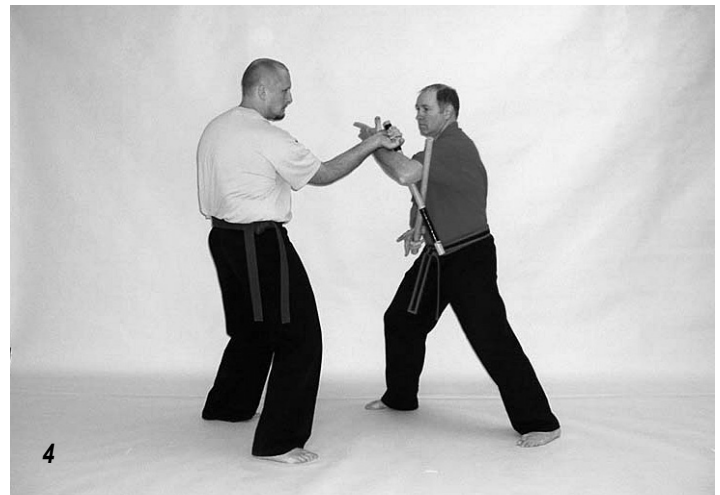
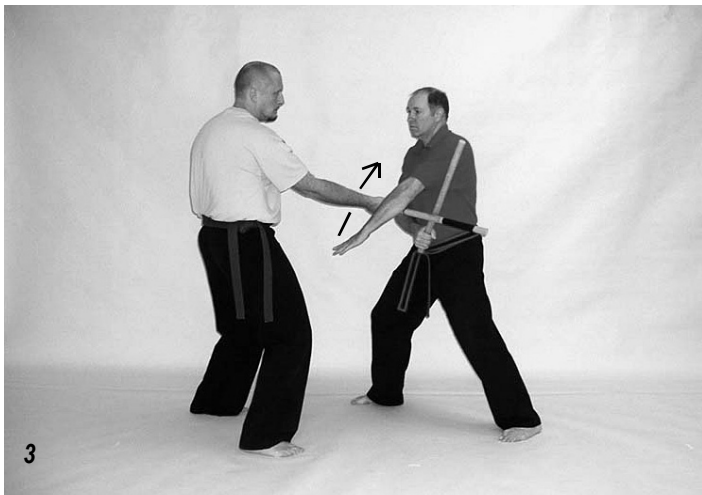
Disarm against strike #2 - MA-80 method

- 1&2. Your opponent strikes at your right temple with strike #2. You angle forwards to your left, inside the power of his swing, and block his attack. Your check hand goes over the wrist of his cane arm. Your hand is palm facing up. This check hand action is done as you make contact with his cane.
3. You circle your empty hand down and to your left side and back up in a continuous motion until your elbow is bent at slightly less than 90 degrees.
4. You loop your arm over his wrist, curling your fingers over his wrist to create a firm contact. The firmest contact will be on the little finger. Ensure that the tip of his cane is slightly higher than his wrist. This is to get maximum leverage against his grip on his cane. Pull your hand to your left side to cinch in the fulcrum.
- 5&6. Cut your hand sideways under his arm (very closely to it) to your left to effect the disarm.



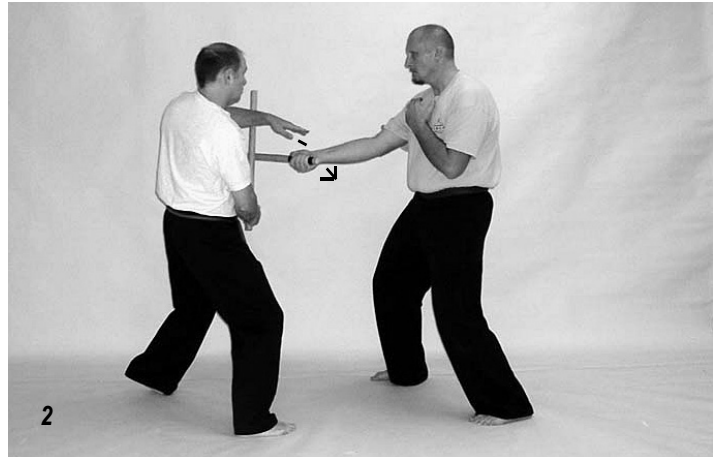
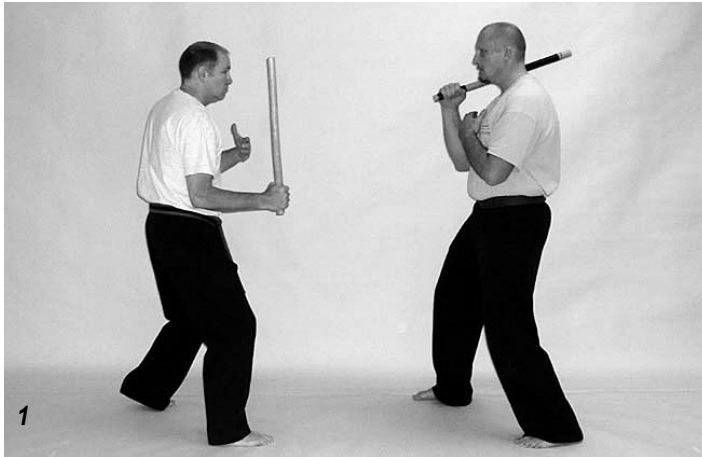
Disarm against strike #3 - Presas method

- 1&2. Your opponent strikes at you with strike #3. You angle forward and brace block.
3. You insert your arm over your cane and behind his wrist.
4. Circle your arm from under his wrist to over his wrist in a counterclockwise direction. Open up your cane hand so you can latch onto his cane.
5. Circle your open hand to your left side and grab his cane with two fingers of your cane hand.
6. Pull with your cane hand to the right while pushing to the left with your other hand for the release.



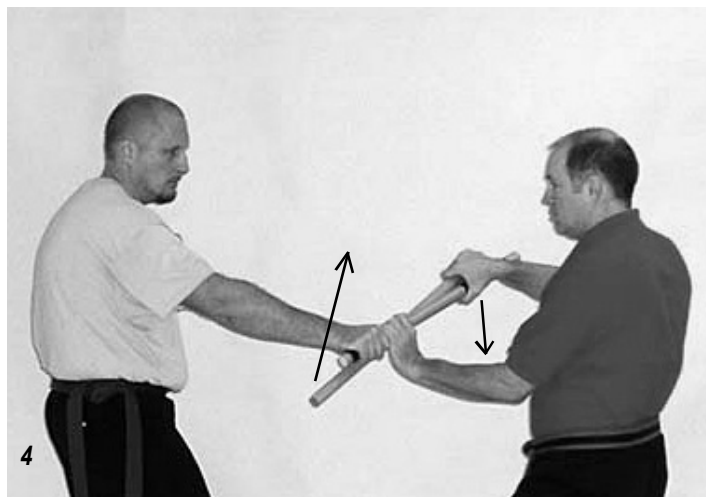
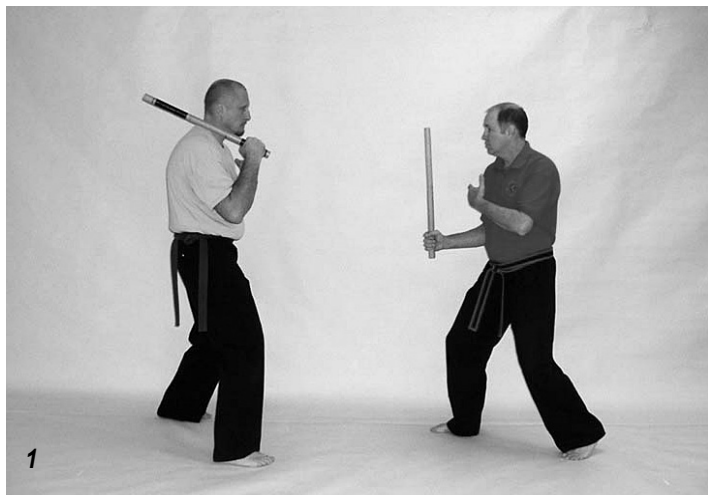
Disarm against strike #3 - MA-80 method

- 1&2. Your partner strikes at your left arm with strike #3. You angle forwards to your right, inside the power of his swing, and block his attack.
- 3A. You insert your left arm in front of your block and over the top of his cane as *your block makes contact* with his cane. Position your arm so that the crook of your elbow is in line with his cane. The inside of your wrist should be positioned under his wrist. Your palm should be vertical, as in a hand shake position. It is important that in step 3A you *have not* touched his cane with your arm and wrist yet.
- 3A. You touch his wrist with yours, placing the fulcrum in place.
- 4-5-6. With your wrist in place you roll your elbow under, moving his cane to your waiting hand to capture it. This elbow roll works his cane against his grip. You should not grab his cane until it has passed your naval.
conditional – Continue the circling of the disarm with your other hand if his grip is not fully released on his cane.



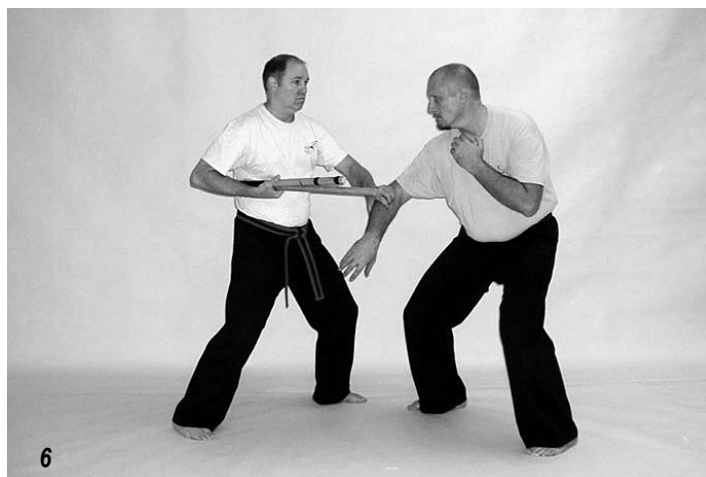
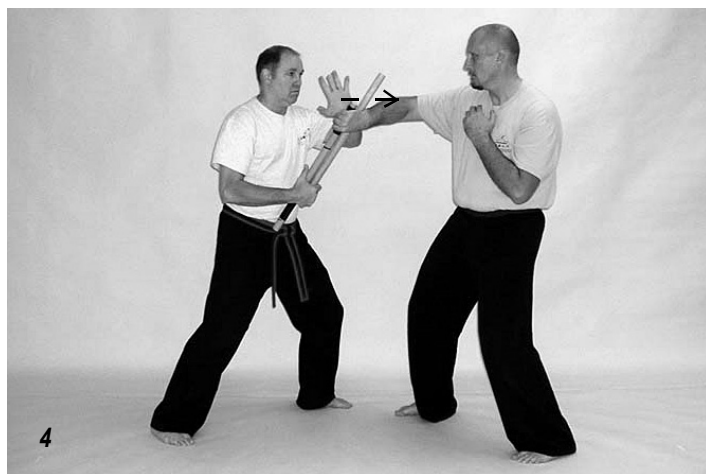
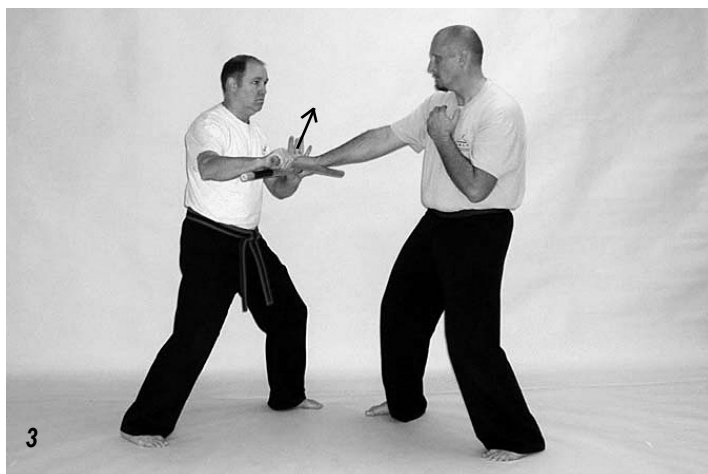
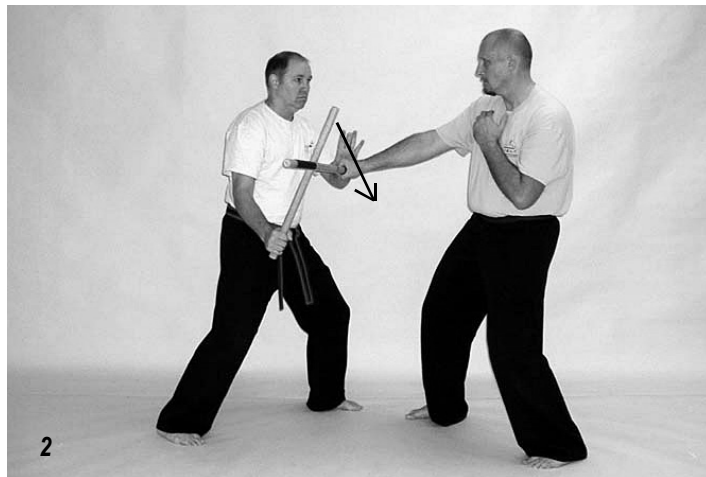
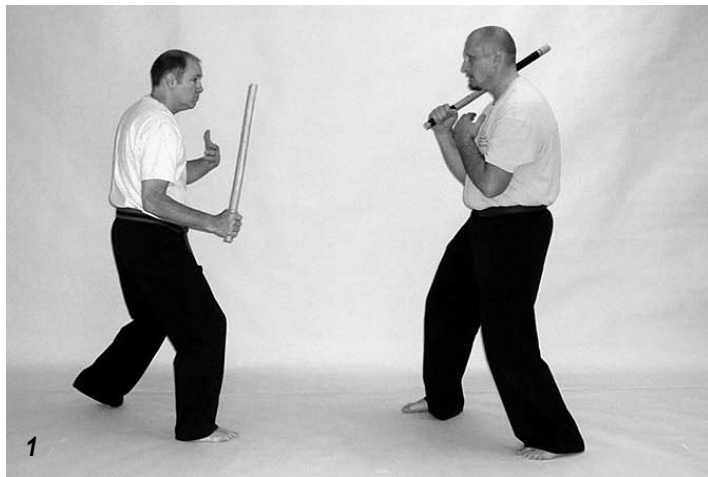
Disarm against strike #4 - Presas method

- 1&2. Your opponent strikes at you with strike #4. You angle forward and brace block.
3. You pivot your cane on his and dip the tip of your cane under his wrist.
4. Lift your thumb off of your own cane. Grab both canes with your left hand near his grip. Grab both canes with your right hand. This will create a thumb lock on your opponent.
5. Raise your left hand up about shoulder high and across your body.
6. Step back and pull with both your hands to the right side of your body, bringing your opponent down.



Disarm against strike #4 - MA-80 method

- 1&2. Your opponent strikes at your right arm with strike #4. You angle forwards to your left, inside the power of his swing, and block his attack. You place your check hand on his grip hand as your block makes contact with his cane.
3. Without freezing the motion of your block, circle the tip of your cane around his cane and insert it under his wrist. Push your cane forward so that the top of your canes are under the other's wrists. Your canes will be parallel.
4. Your check hand pushes his grip up and over in a circle while your cane hand rolls the top of his cane under in a circular motion. This is done simultaneously with the result being his grip and cane are turned upside down.
5. You move your check hand to above his grip, on his forearm.
6. Using your cane hand as a fulcrum to brace his cane, your empty hand pushes down on his forearm to effect the disarm. If needed, you can move your cane hand (fulcrum) upwards as you do so.

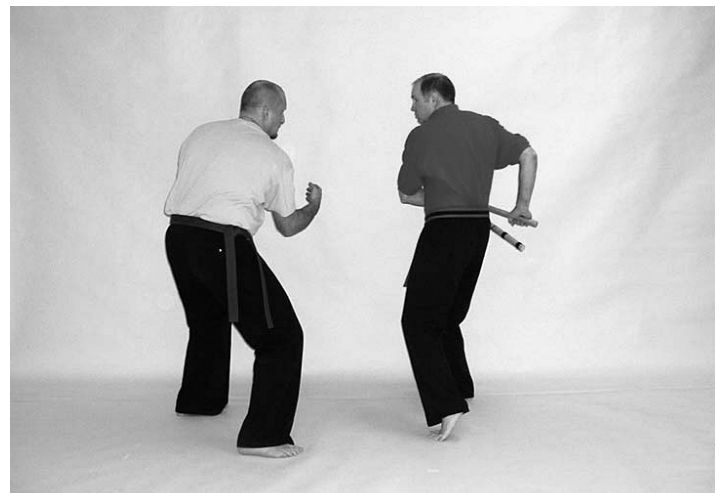


Disarm against strike #5 - Presas method

1&2. Your opponent stabs at you with strike #5. You side step and defend with a vertical block.

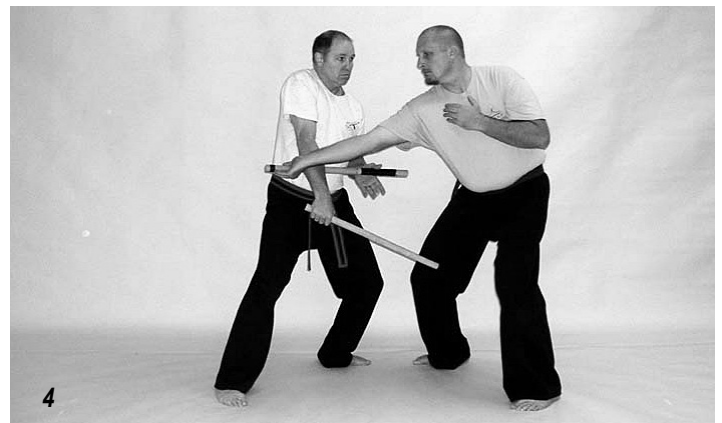
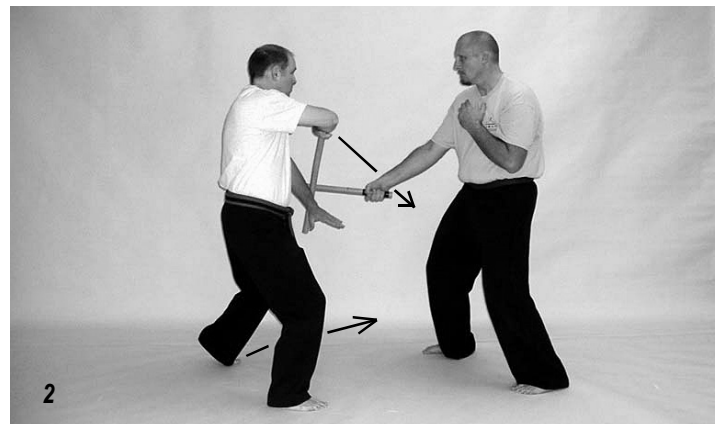
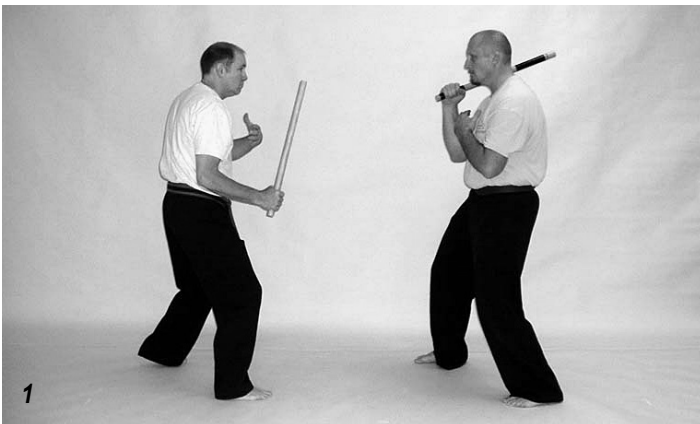
3. You flip your bracing hand thumb up, open between thumb and forefinger. His cane rests in the "Y" of your hand. You drop the butt of your cane to the back of his wrist.

4/5/6. You rotate to your right, pulling his cane with your right hand to your right hip. Push with your left as you do so for the release. The butt of your cane will dig into the back of his wrist or hand.



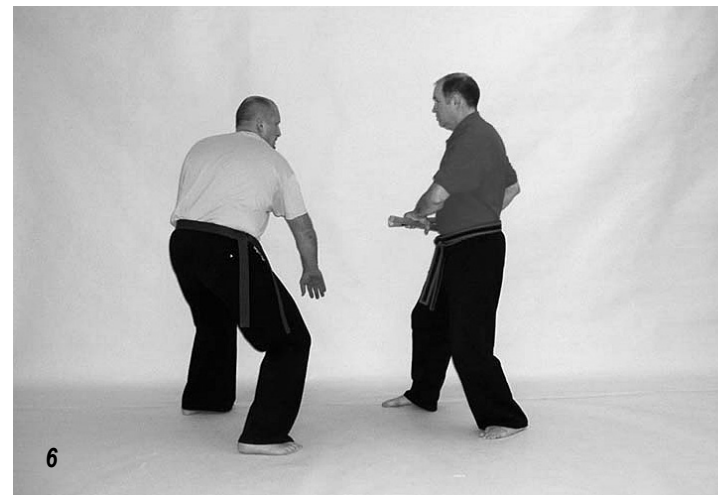
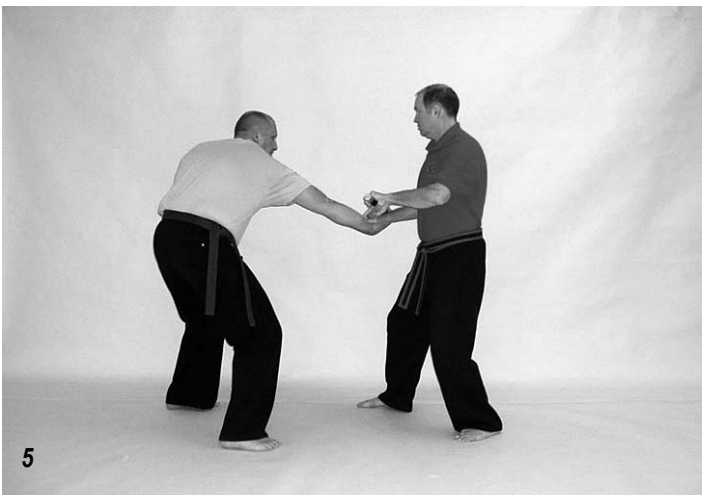
Disarm against strike #5 - MA-80 method

- 1&2. Your opponent stabs at your belly with strike #5. You side step to your right, rotating your body so that your right shoulder moves towards him. You execute a vertical block (tip of the cane facing down) with your empty hand bracing behind it.
3. Your check hand flips over so that your palm is facing upwards. You insert the “y” of your hand onto his cane. I call this an “oarlock.” Your drop your cane arm over *and past* his grip so that you can insert the thickest portion of your forearm at the junction of his grip and cane. This will give you a wider fulcrum and increase the effectiveness of the disarm. *Do not* touch his cane arm until the moment of placement of the fulcrum at his grip. This is important as you don’t want to move his cane arm prior to that.
4. Rotate your body to your right, drawing your right forearm close to your waist. This cinches in the fulcrum. If needed, you can step forward with your left foot to aid your body rotation.
5. Push the tip end of his cane *under his* elbow for the disarm. No further pull on the fulcrum is needed. It is the pushing of his cane under his elbow that ruins his grip.
6. Snap your elbow straight to throw away his arm. I use this as a protective measure against a possible counter action.



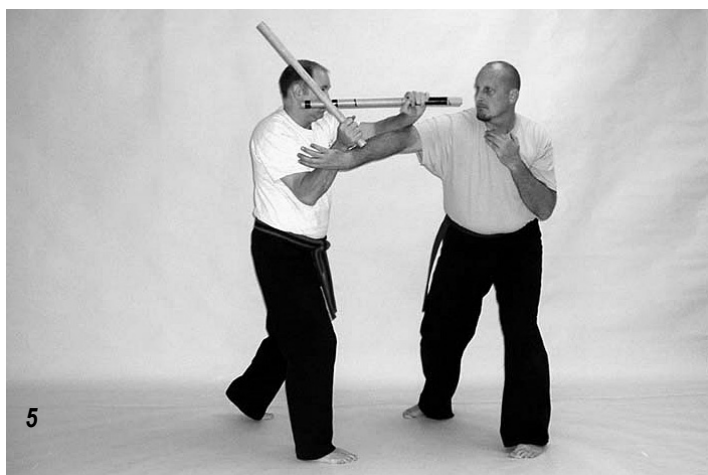
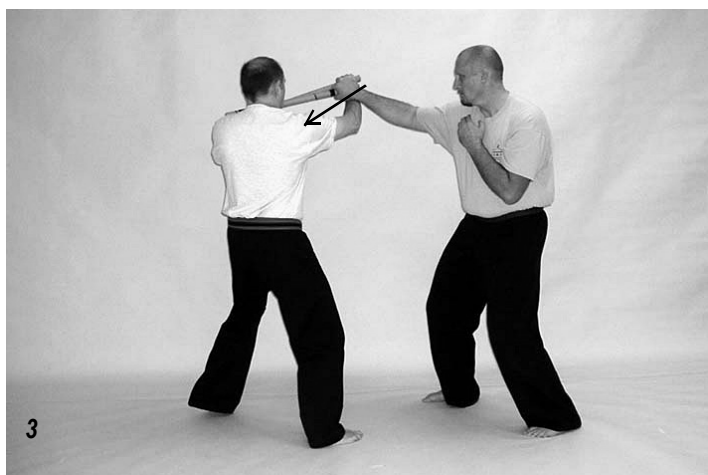
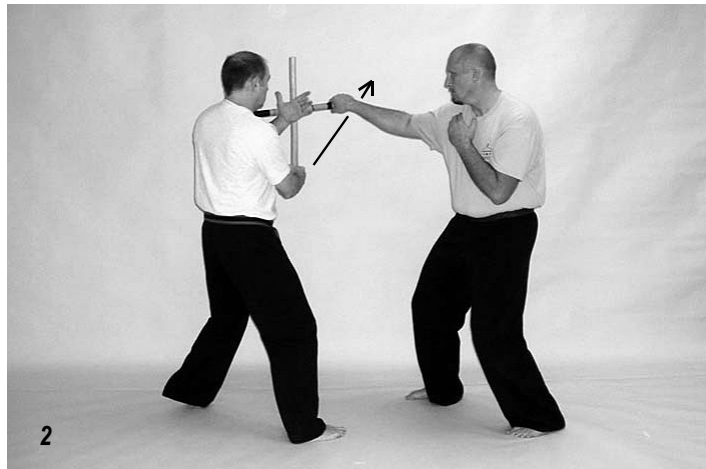
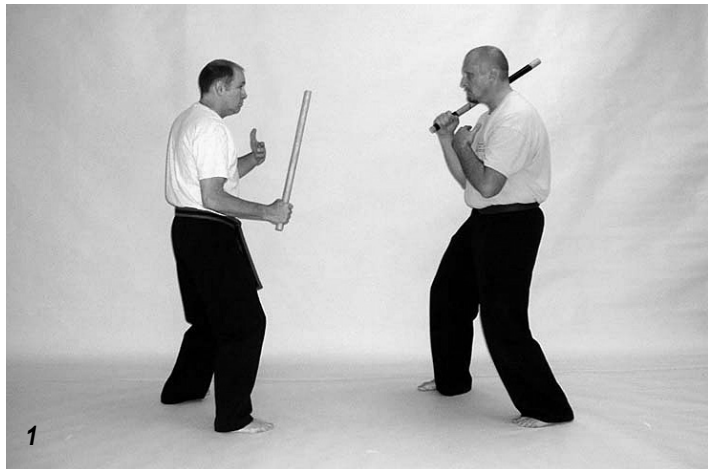
Disarm against strike #6 - Presas method

- 1&2. Your opponent stabs at you with a #6 strike. You angle forward and brace block.
3. Pivot your cane in the palm of your brace hand so that the butt of your cane goes under his wrist. If you open your brace hand you will be able to fit both your and his cane in your hand.
4. Move your right hand to your right and raise your left up to about shoulder height.
- 5&6. Pull back with your right hand down towards your right hip for the release.



Disarm against strike #6 - MA-80 method

- 1&2. Your partner stabs at your left shoulder with strike #6. You angle forwards to your right, rotating your body so that your right shoulder moves towards him. You execute a parry (tip of the cane facing up) to brush his strike away. Your empty hand follows behind it.
3. Flip the tip of your cane down to allow your check hand to reach across and either grab or "oarlock" his cane. With the palm of your cane hand facing down, bring your cane hand back up and under his wrist.
4. Rotate your body to your right until both canes are parallel with his chest and your cane hand is in front of your right shoulder and your left hand is in front of your left shoulder. Your cane hand position creates the fulcrum.
5. You push the end of his cane over his elbow for the disarm. This is, in effect, an upside down version of disarm against strike #5
6. Continue your disarm motion to shove his arm away.

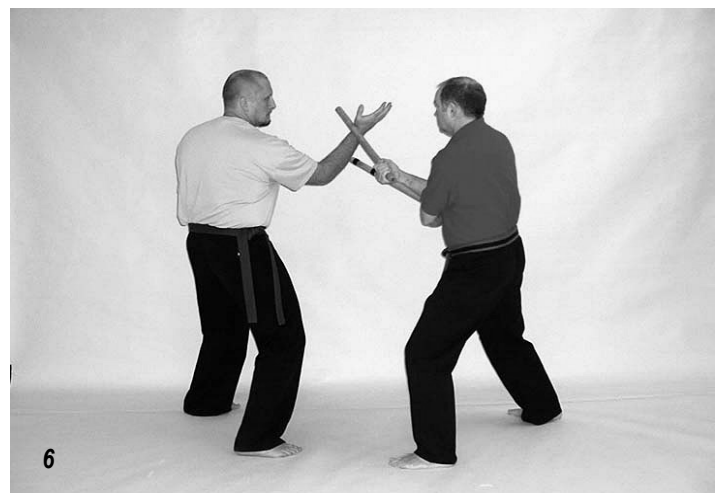
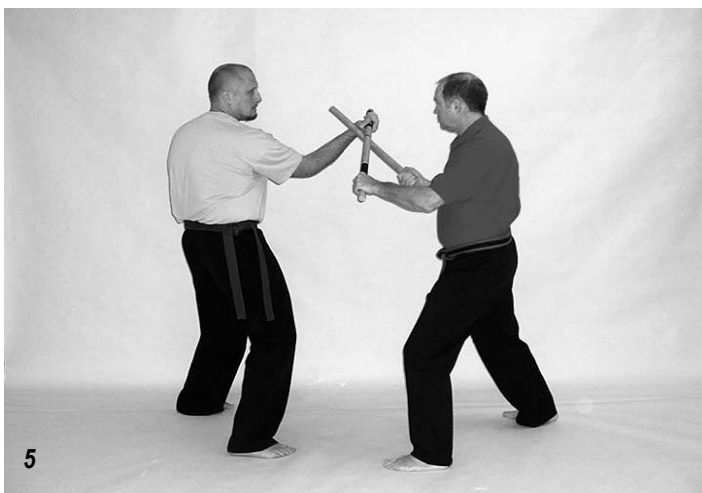


Disarm against strike #7 - Presas method

1&2. Your opponent stabs at you with strike #7. You angle forward and brace block.

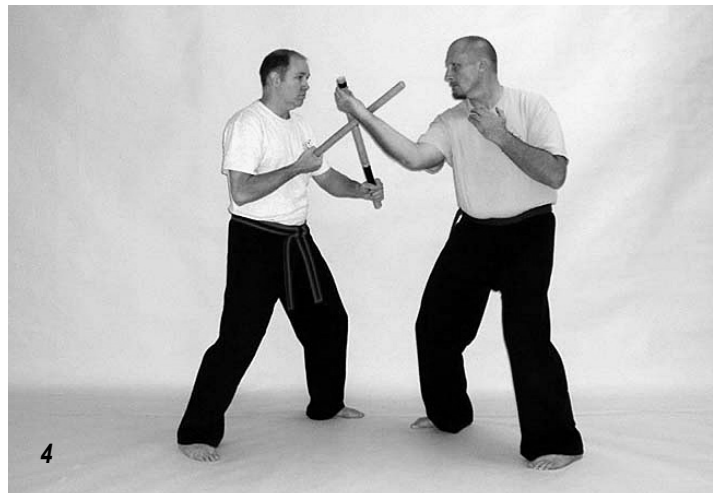
3&4. You reach over your arm and under his cane and brace it with your knife hand. Turn your cane hand so that your thumb faces upward.

5&6. Circle your empty hand to your left, grabbing his cane as soon as it rolls into your hand. Continue the circle under his arm in an uppercut fashion for the release.



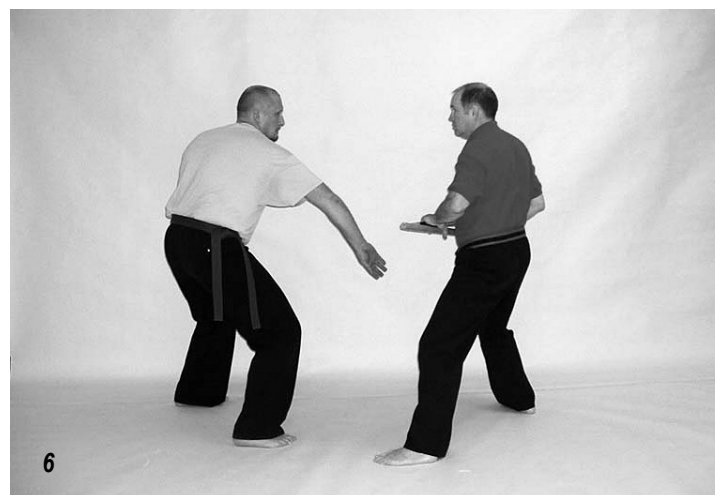
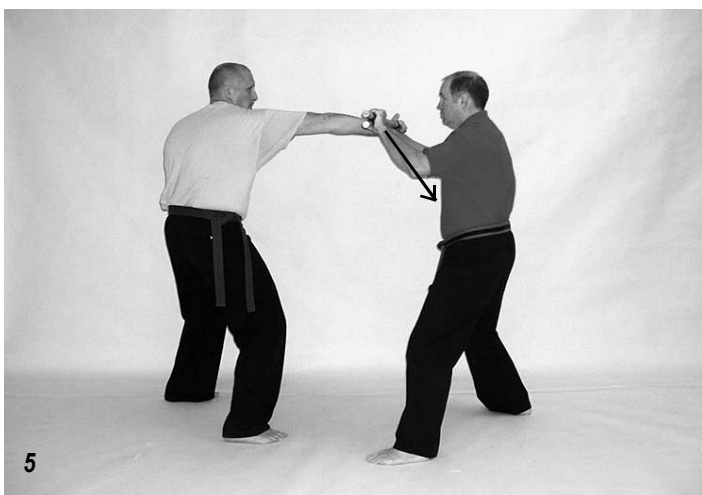
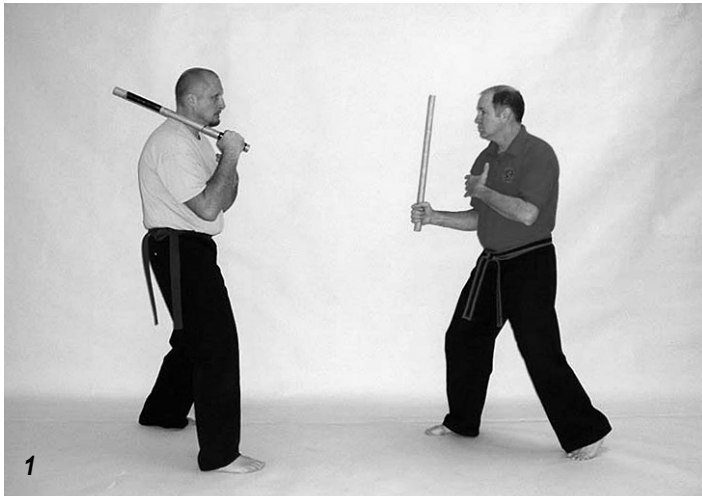
Disarm against strike #7 - MA-80 method

- 1&2. Your partner stabs at your right shoulder with strike #7. You angle forwards to your left, rotating your body so that your left shoulder moves towards him. You execute an abanico parry with your empty hand following behind it.
3. Reach under his cane with your check hand. At the same time roll your cane so that your palm faces upwards *and* so that the shaft of your cane slides up to his grip. This creates your fulcrum.
- 4&5. Circle your check hand to your left up over his cane and then under his cane. Follow through in a circular motion resembling an uppercut punch. Do not worry about grabbing his cane at the beginning as the circular motion of your hand will feed his cane into your grip. Your "uppercut" will "punch" past your wrist for the disarm.
6. Use the cane in your left hand to push his right arm away from you.



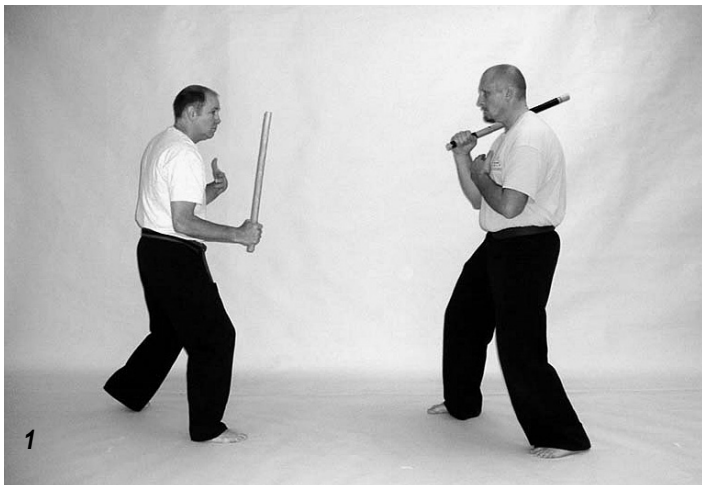
Disarm against strike #8 - Presas method

- 1&2. Your opponent strikes at you with strike #8. You angle forward and use a force to force block.
3. You slide your check hand down, putting the "Y" of your hand on your cane.
4. You reach under his wrist with your cane hand. As you do this, you grab both your and his cane.
- 5&6. Raise both of your hands up and bring your right hand back and down by your right hip for the release.



Disarm against strike #8 - MA-80 method

- 1&2. Your opponent strikes at your right knee with strike #8. You angle forwards to your left, inside the power of his swing, and block his attack. Your check hand checks his cane hand. Your hand is palm facing up. This check hand action is done as you make contact with his cane.
3. You insert your cane arm in toward his wrist, making contact on the thumb side of his wrist with the back of your wrist. You slide your check hand down the shaft of his cane and either grab or oarlock it beyond the halfway point.
4. Circle both hands to your left and raise them upwards as high as your shoulders.
5. Rotate your body to your right until both canes are parallel with his chest and your cane hand is in front of your right shoulder. Your cane hand position creates the fulcrum.
6. You push the end of his cane over his elbow for the disarm.

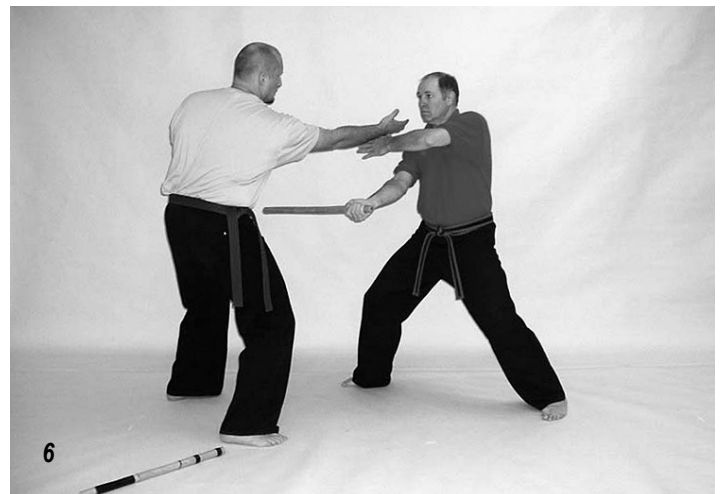
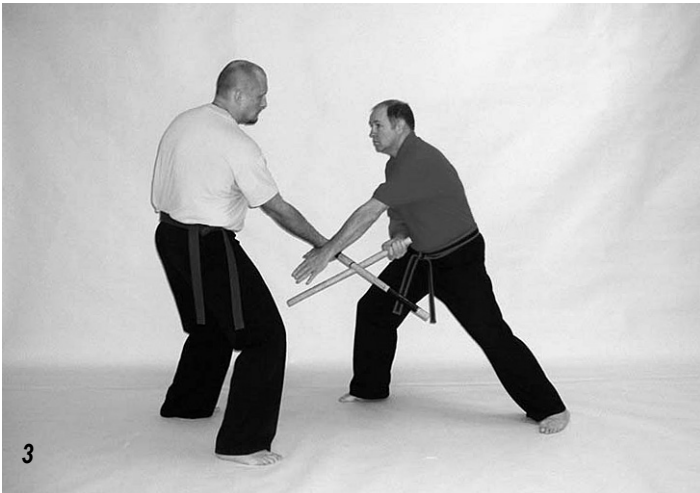


Disarm against strike #9 - Presas method

1&2. Your opponent strikes at you with strike #9. You angle forward and defend with a force to force block.

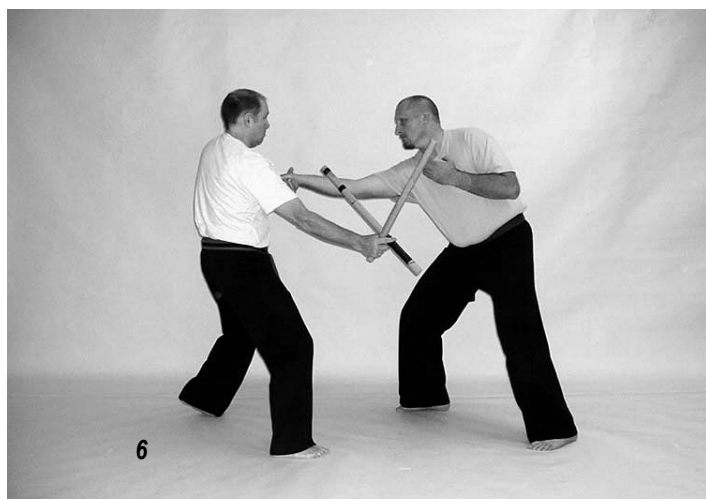
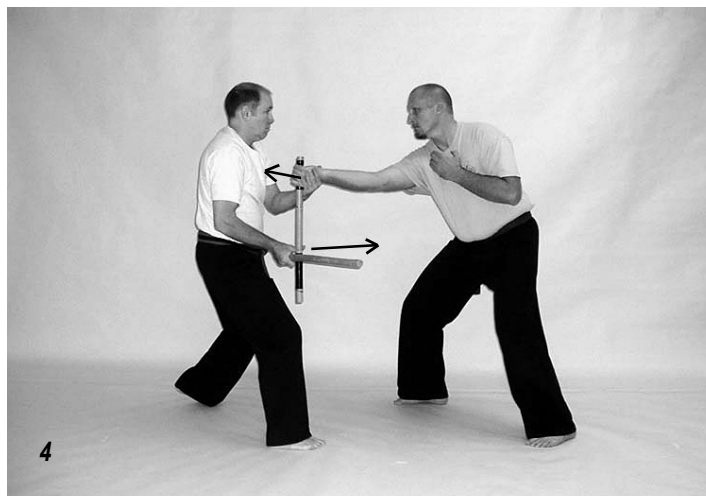
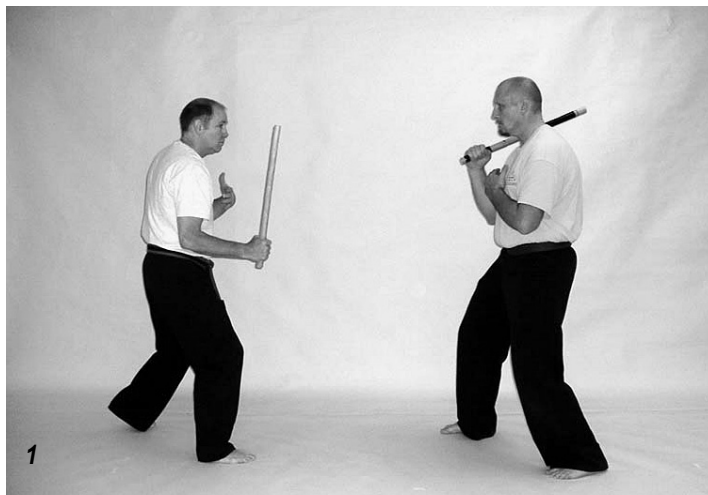
3. You reach under his wrist with your check hand wrist.

4/5/6. Pull towards you with your empty hand while pushing forward with your cane. Keep your cane at a 90 degree angle.



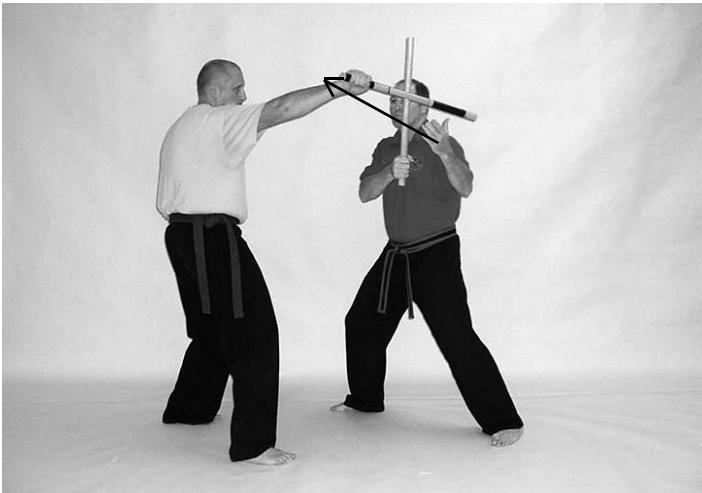
Disarm against strike #9 - MA-80 method

- 1&2. Your opponent strikes at your left knee with strike #9. You angle forwards to your right, inside the power of his swing, and block his attack.
3. Your check hand cups his cane hand on the opposite side of the block. Your hand is palm facing up. This check hand action is done as you make contact with his cane.
- 4&5. Slide your cane hand down to where you are oar locking his cane with your thumb. Pull your check hand back to where it's nearly your chest height. This will create the fulcrum for your disarm.
6. As you pull your check hand back, push your cane hand forward, peeling his cane out of his grip.



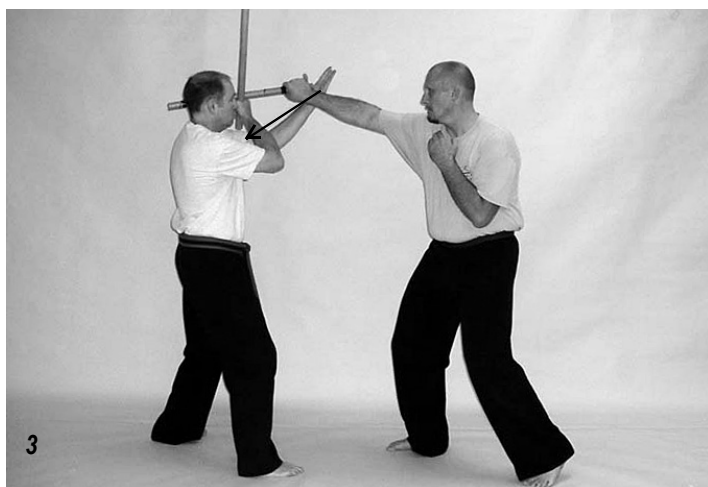
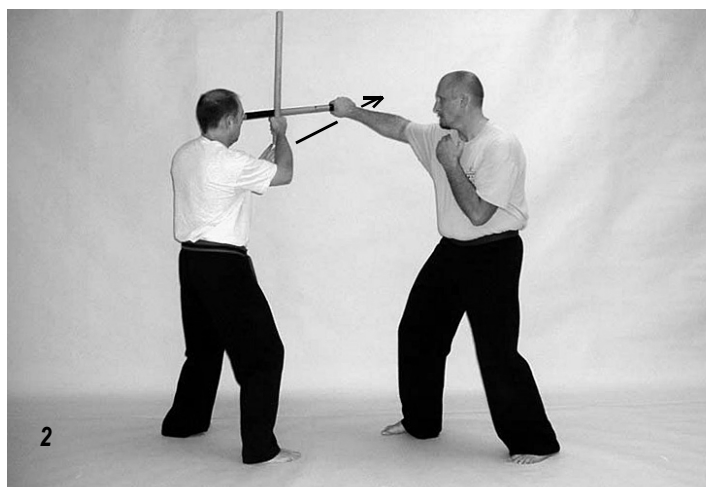
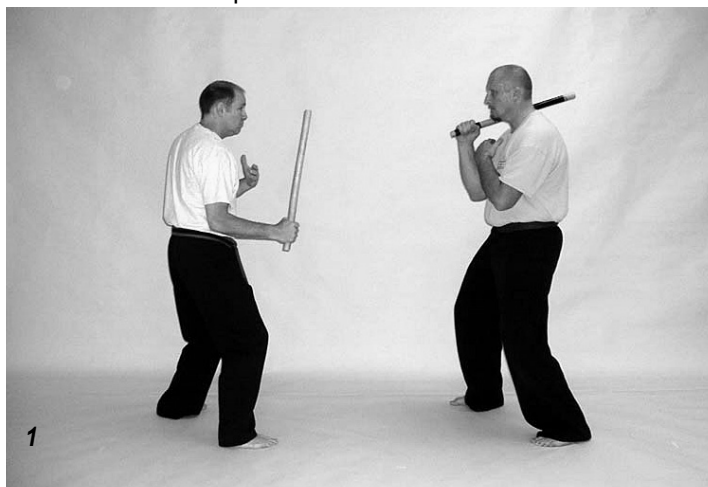
Disarm against strike #10 - Presas method

- 1&2. Your opponent stabs at you with strike #10. You angle forward and brace block.
3. You reach to the outside of your cane and cut behind his cane gripping wrist.
4. Raise your cane hand up to where your hand actually touches his cane.
- 5&6. Cut with your empty hand down your cane arm until your hand is by your right shoulder. Push with your cane hand at the same time for the release.



Disarm against strike #10 - MA-80 method

- 1&2. Your partner stabs at your left eye with strike #10. You angle forwards your right, rotating your body so that your right shoulder moves towards him. You execute a parry (tip of the cane facing up) to brush his strike away.
3. You reach with your check hand *under* your cane arm and cut underside his wrist with your knife hand. Slide your cane hand up to where your index knuckle is touching his cane.
4. Rotate your body to your right while drawing your left hand to where it faces across from your right shoulder. This will create a position where his cane is parallel to his chest as in disarm #6. Ensure that your cane hand is facing his head as if you are going to punch him in the face.
- 5&6. Extend your cane hand straight towards his face for the disarm. While drilling this make sure that your partner has his check hand up in front of his face to catch the oncoming cane.

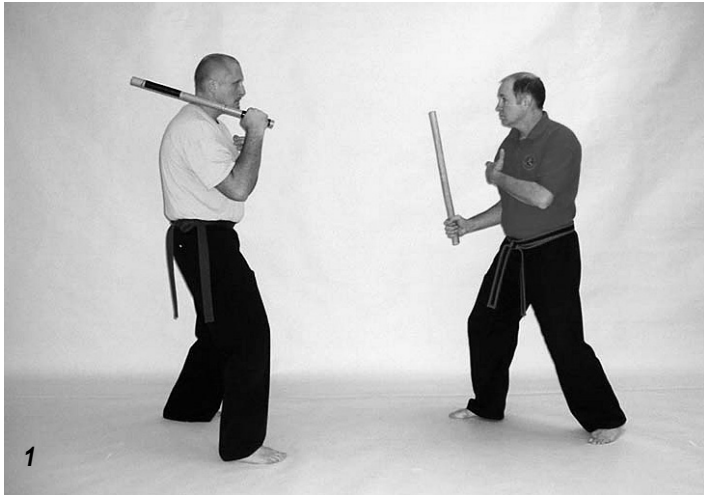


Disarm against strike #11 - Presas method

1&2. Your opponent stabs at you with strike #11. You angle forward and brace block.

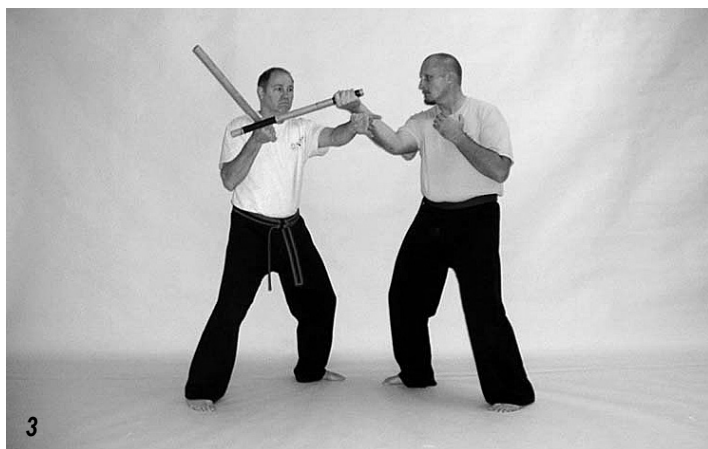
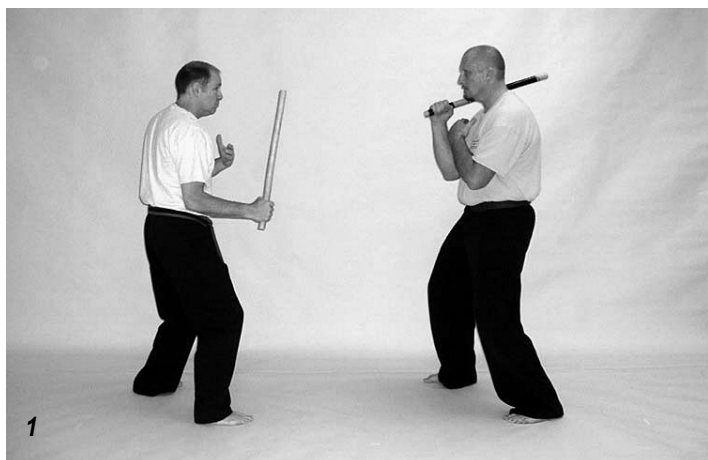
3&4. Reach under his wrist with your empty hand.

5&6. Pull towards your left side with your left hand while pushing with your cane for the release.



Disarm against strike #11 - MA-80 method

- 1&2. Your partner stabs at your right eye with strike #11. You angle forwards your left, rotating your body so that your left shoulder moves towards him. You execute a parry (tip of the cane facing up).
3. Reach forward with your check hand under the wrist of his cane arm. Make contact with the back of his wrist with the thumb edge of your wrist. Slide your cane hand up to where your index knuckle is touching his cane.
4. Push your empty hand slightly up and your cane hand slightly down. This will create a position of his cane where the tip is lower than his grip. This will be essential to keep his cane from slipping out of the disarming action.
5. Rotate your body to your left, pulling with your check hand and pushing with your cane hand. This will create a position where his cane is parallel to his chest.
6. Using your check hand as the fulcrum, push forward with your cane hand to disarm him. Done from this position you will inject his cane into his face. While drilling this make sure that your partner has his check hand up in front of his face to catch the oncoming cane.

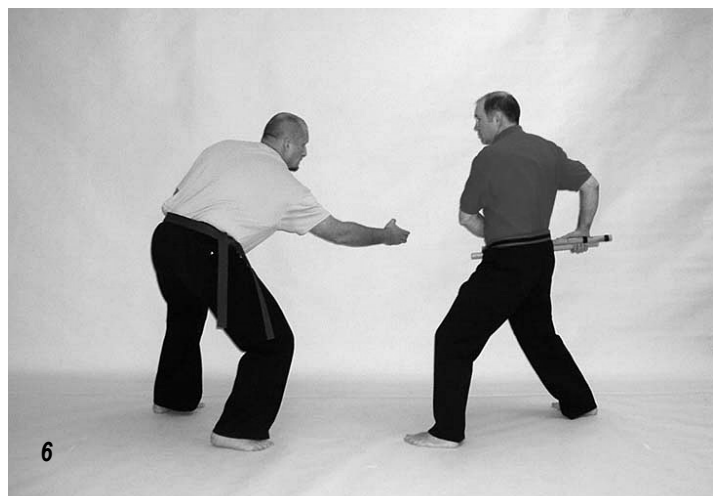
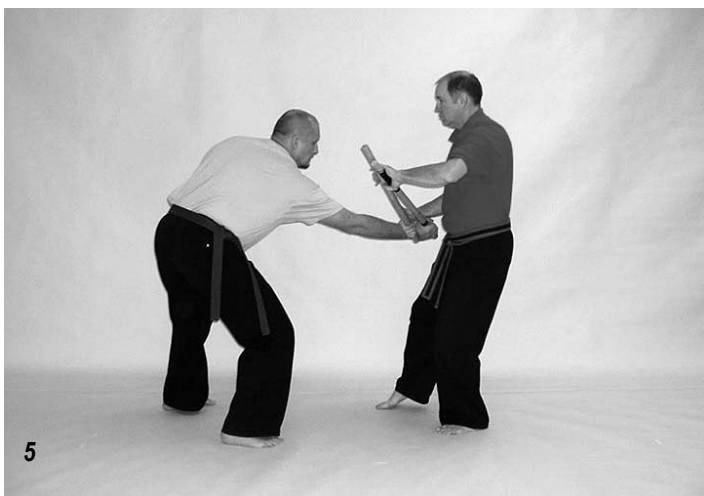
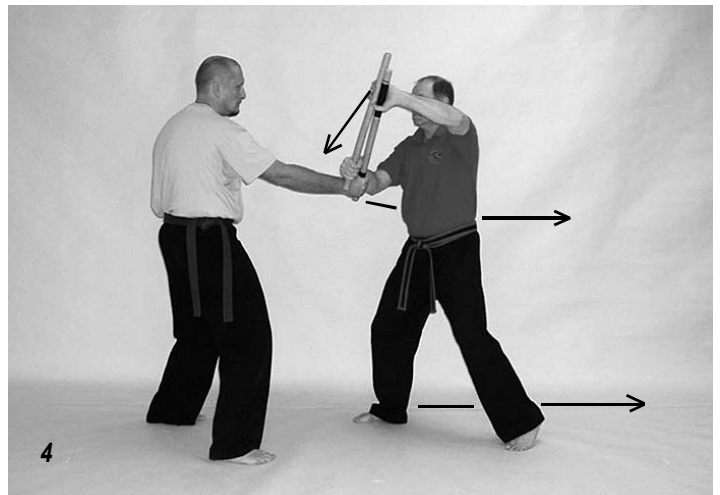
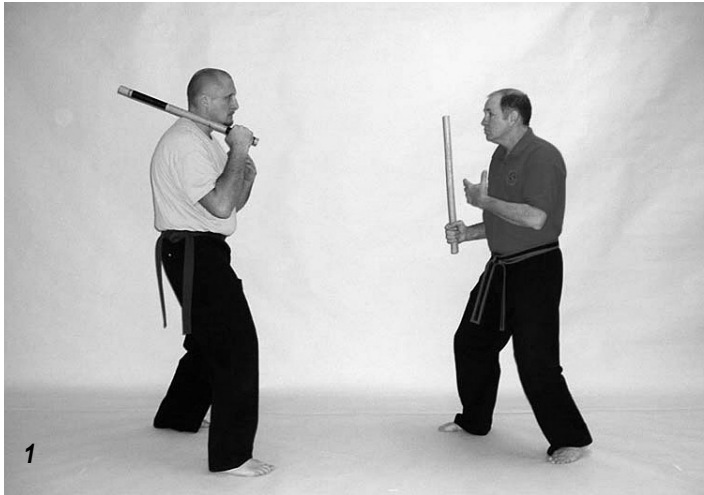


Disarm against strike #12 - Presas method

1&2. Your opponent strikes at you with a #12 strike. You angle forward and defend with a rising block.

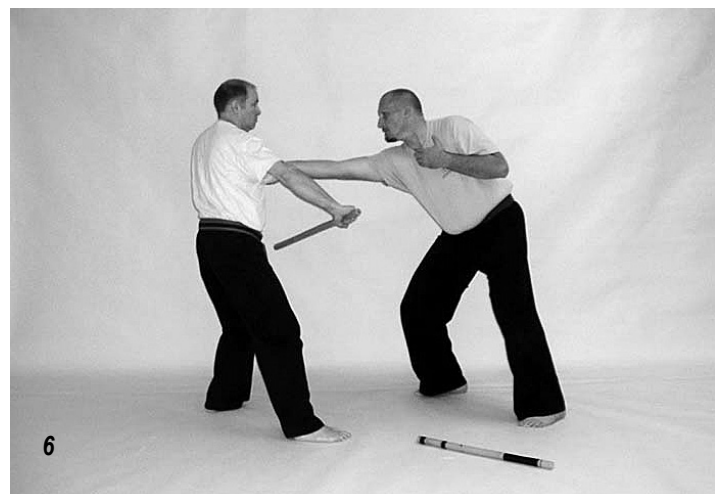
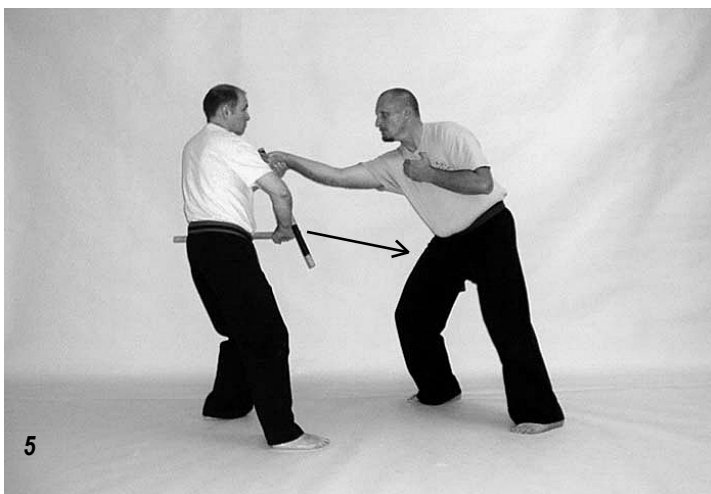
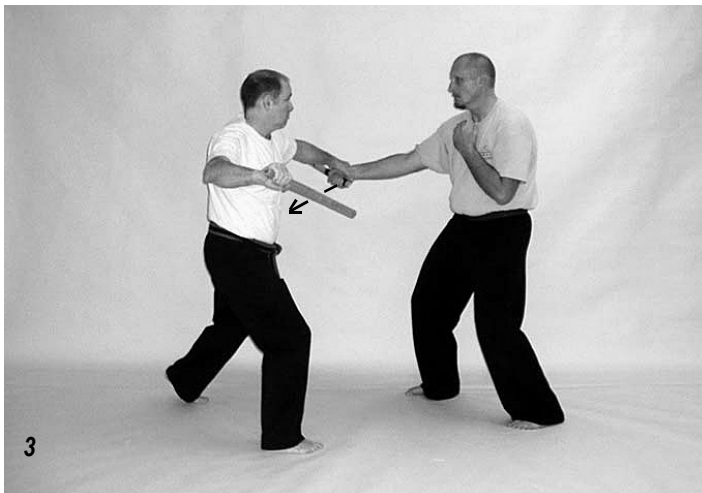
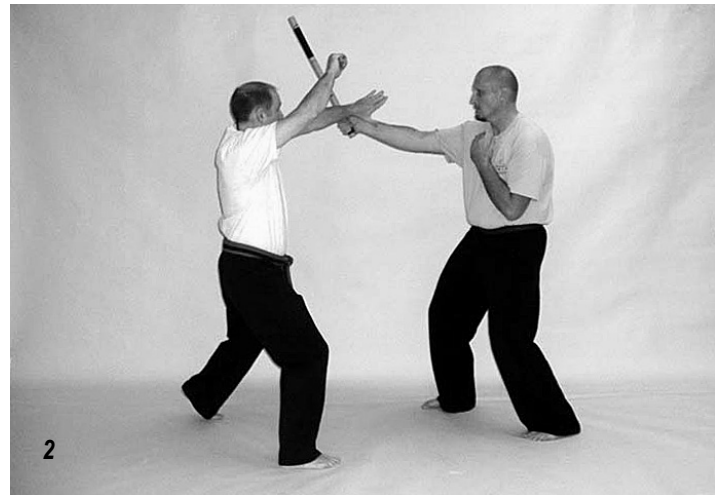
3&4. Drop the butt of your cane over his cane hand.

5&6. Step back with your right foot and draw your right hand back to your hip for the release.



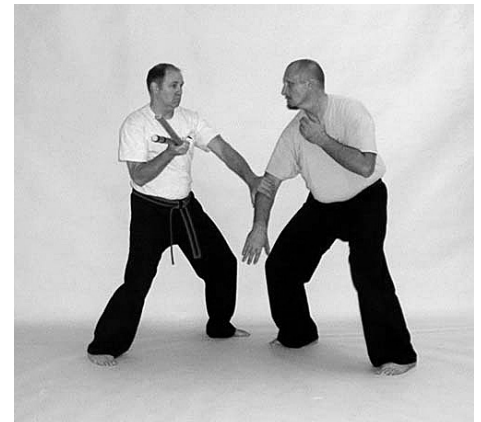
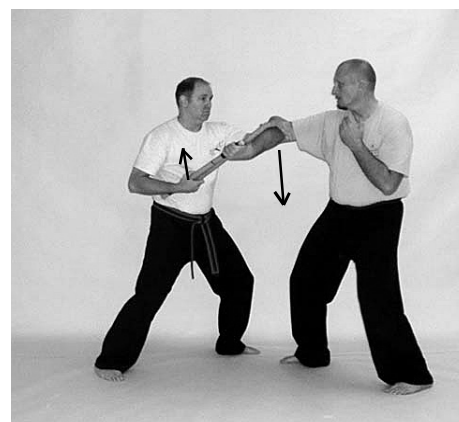
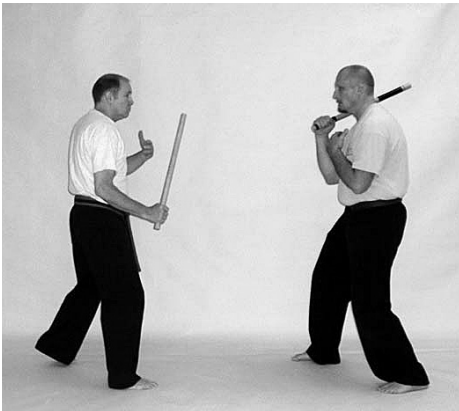
Disarm against strike #12 - MA-80 method

- 1&2. Your opponent strikes at you with strike #12. You angle forward and use an umbrella defense.
3. You circle his cane arm from your left side down and inward to where your check hand is in a position past your naval. Ensure you grab his wrist during the circling and turn your wrist so that your palm faces upward.
4. You circle your cane hand from your right side down and across your stomach to where the hammerfist is roughly mid shaft of his cane. To do this easily keep the tip of your stick pointed past your stomach.
- 5&6. Pull your check hand backward and slightly upward towards you. Push your hammerfist forward to effect the disarm. This is done simultaneously. There is more of a continual two way action in this disarm than a stationary fulcrum/mobile lever action.

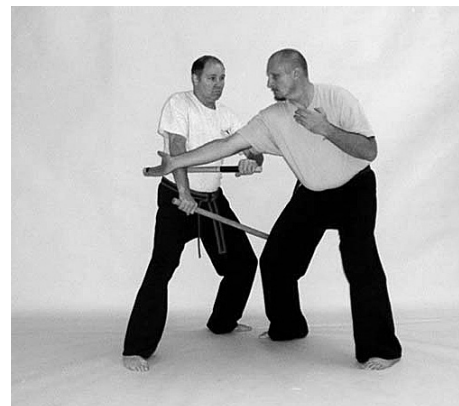
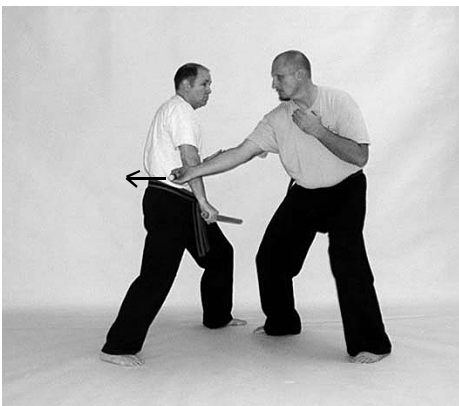
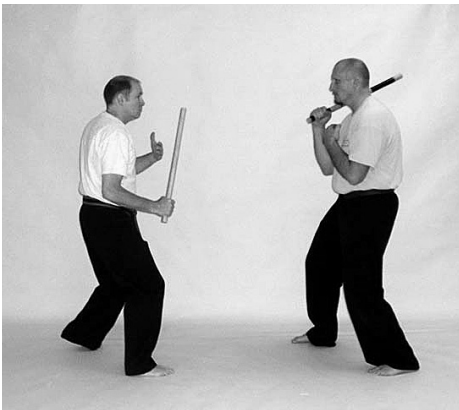


Disarm against strike #12 variations - MA-80 method

The first variation is where you angle forward to your left and use a rising block. You dip the tip of your cane downward into a #4 disarm.



The second variation is where you angle forward to your right and use a rising block. You dip the butt of your cane downward into a #5 disarm.



Notes on the disarming differences in MA-80:

I don't use the brace block as it takes too much time to go from your hand on your cane to capturing/maneuvering his cane.

Disarm #1. I find that the combination of slapping the tip of the cane down and raising the butt up weakens the grip more effectively.

Disarm #2. The elbow strike is based on causing pain to your opponent for the release. I find that moving his arm sideways strips the cane out of his hand faster than moving it downward as many people do. I have also come across people whose wrists were supple enough that a downward push wouldn't release their cane.

Disarm #3. I stress tucking your capture elbow under to create the leverage for the release. Pushing outward with your hand is strictly a secondary action. Also, I don't touch his cane or wrist when I insert. This could push his cane away. I make contact as I roll my elbow under. My primary action to effect the release is in the movement of the elbow and not the wrist.

Disarm #4. Originally this is a thumb lock. I altered it to be a release. I also insert my cane rather than attempting to roll it around my opponent's cane. Rolling your cane, to me, is too unwieldy to be done quickly. The center lock position, I find, is the most workable to effect the release. As a safety measure I point the tip of the cane right at my opponent's eyes after the disarm to disconcert him.

Disarm #5. The key here is to insert the thickest part of your lower arm, the forearm, between his grip and his cane. This creates the largest wedge to pry with. I also find that when you push his cane under his elbow, the release comes easily.

Disarm #6. When I raise the canes up, I find that when I position my right and left hands in front of my shoulders, this creates more of a weakness in his grip. When you push his cane over his elbow, the release comes easily.

Disarm #7. I use an abanico for the block as I am only nudging his cane aside and do not need power to deflect a straight on stab. This sets my cane hand to already be in a palm up position which creates a strong fulcrum.

Disarm #8. I check his elbow to fully stop his strike.

Disarm #9. I use my thumb to create an oarlock so that his cane doesn't move around when I disarm. I also pull upward with my check hand to weaken his grip.

Disarm #10. I use my empty hand to draw his grip hand towards my right shoulder. I position his cane parallel to him before I disarm. As a safety point (for me), I inject his cane directly in his face. His first action will be to catch the cane.

Disarm #11. Once I have my empty hand under his wrist, I'll use my cane to tilt his slightly down before I begin the disarm. This will keep the cane from flopping out of the disarm. I use my empty hand to draw his grip hand towards my left shoulder. I position his cane parallel to him before I disarm. As a safety point (for me), I inject his cane directly in his face. His first action will be to catch the cane.

Disarm #12. When I strip his cane from his hand, I aim his cane at an angle so that he won't be able to grab it. I also continue the pull to keep him off balance.

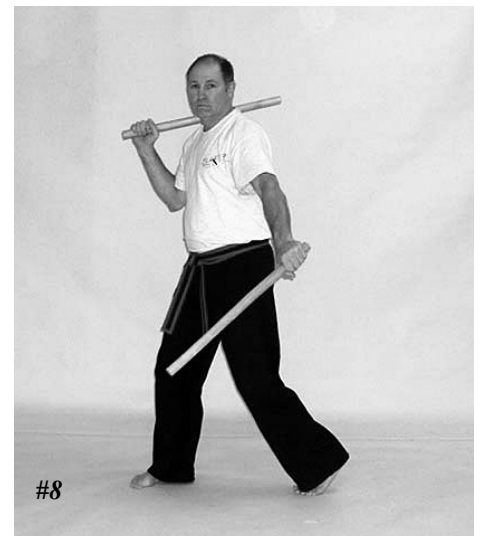
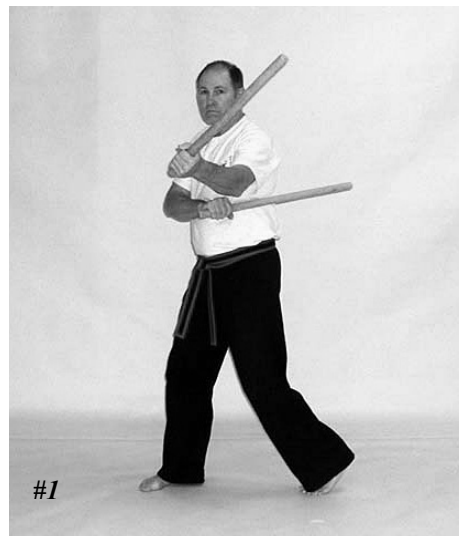
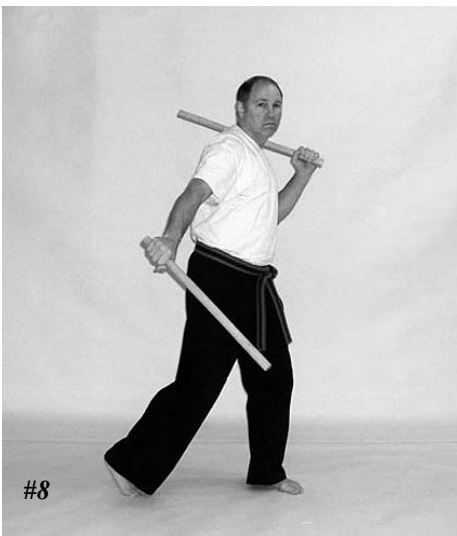
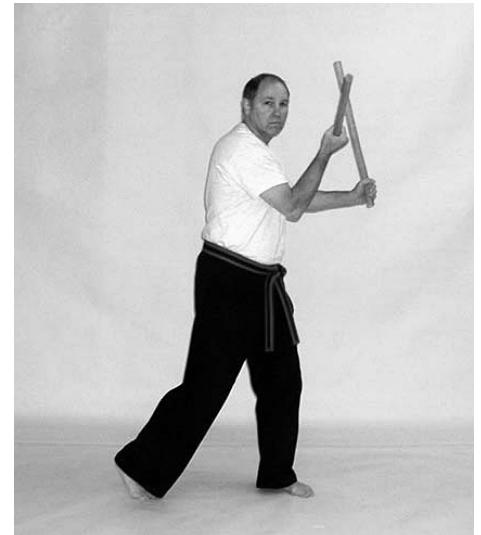
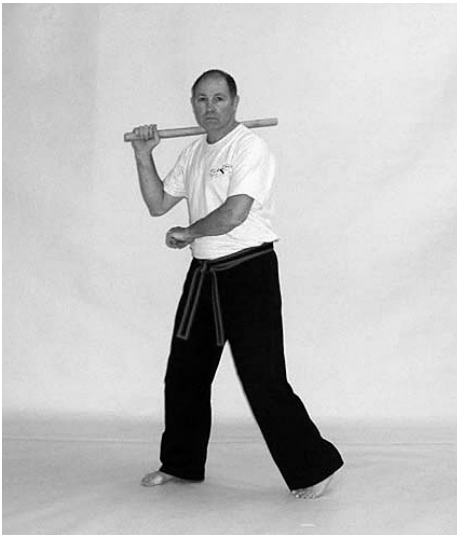
Lesson 7. Basic Double Cane – The Single Sinawali

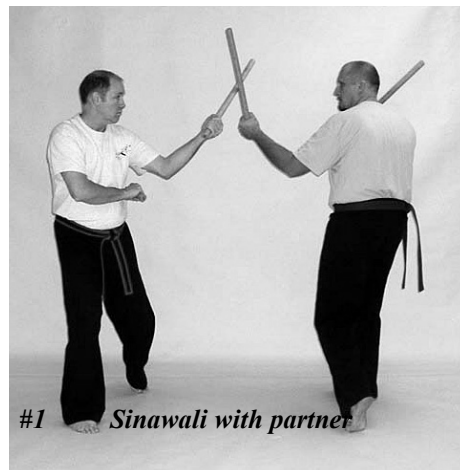
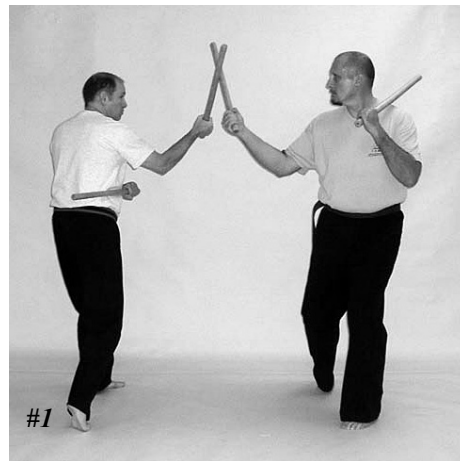
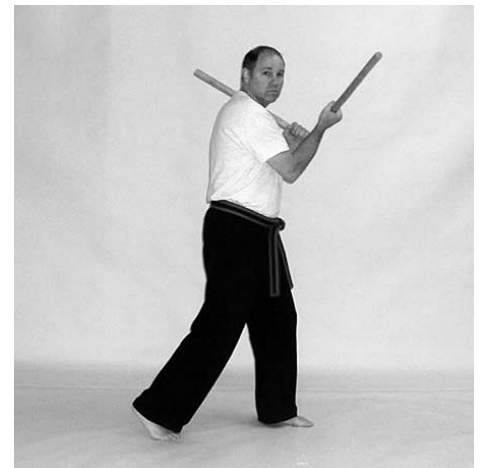
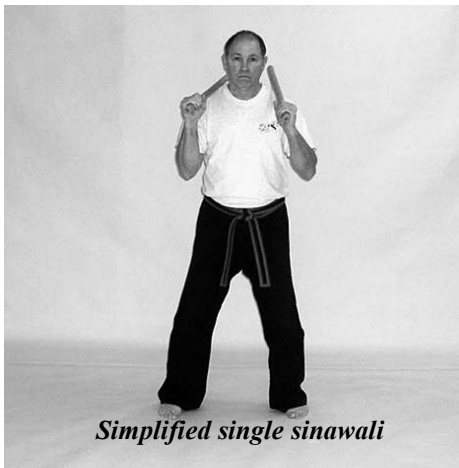
Sinawali is a fighting style that originally comes from the Central Luzon Plain of the Philippines. The term comes from the word, *sawali*, which is a native Filipino walling material made of thinned bamboo strips woven together. Prof. Presas would just tell us it meant “weaving.” According to the book, *Filipino Martial Culture* by Mark Wiley, Remy Presas learned the sinawali techniques from Dr. Guillermo Lengson in exchange for teaching him balintawak eskrima. Dr. Lengson originally practiced *cinco teros* (five strokes) as well as shotokan karate. Guro Roland Dantes tells me that Dr. Lengson was well versed in Okinawan karate as well. This makes sense as the pictures I’ve seen of Dr. Lengson show him wearing a red and white belt, which signifies a high rank in Okinawan karate.

The basic action of the single sinawali is a repetition of strikes in this order:

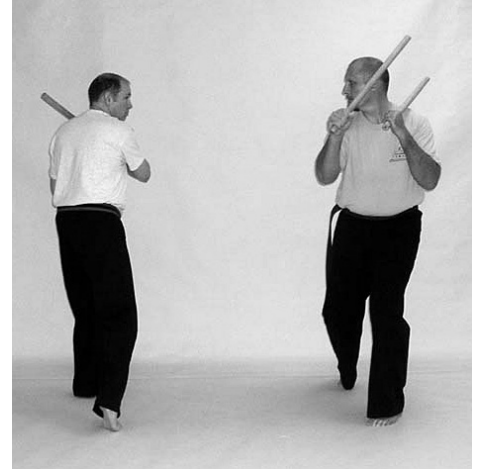
1. (right hand) strike #1,
2. (right hand) #8,
3. (left hand) strike #1,
4. (left hand) #8

You do this back and forth, two strikes per arm. When Prof. Presas first taught this to me, when you executed your #1 strike, you chambered your other arm under your striking arm next to your ribs. When you followed through with your #8 strike, you cleared your chambered arm so as to be ready for your next #1 strike. He would later do a simplified version of this whereby you would simply chamber your nonstriking cane near your shoulder.

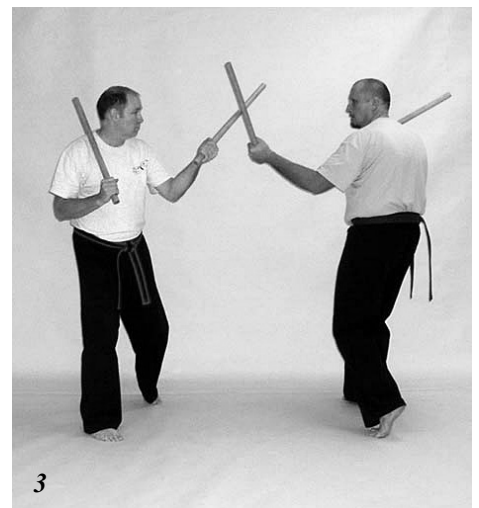




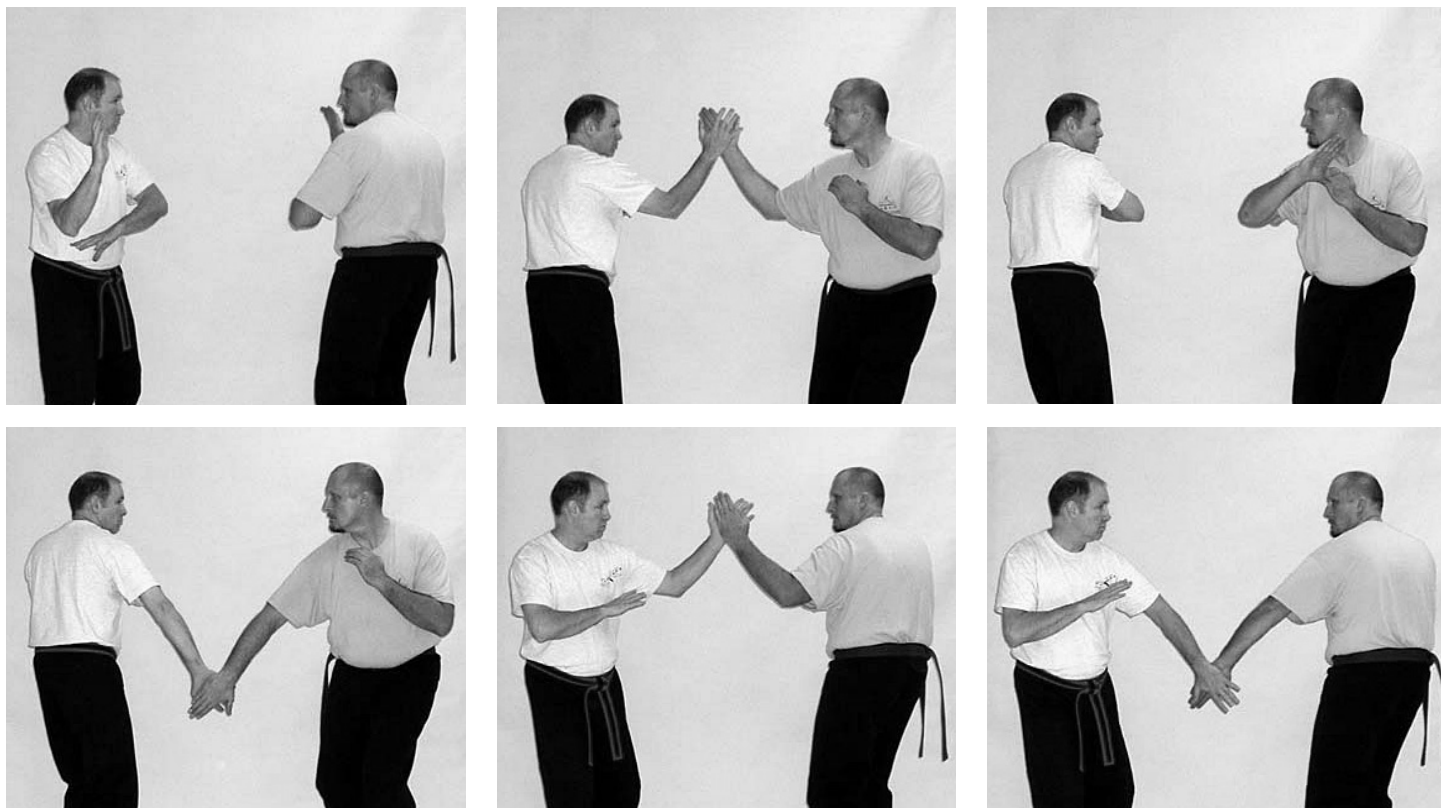
One of the variations of the basic sinawali drill was to have your partner work two canes and you work one cane. You would do the one handed sinawali in a striking order of #1 to #8, reverse direction back up to a #2 down to #9. Then you'd come back up to strike #1 and the pattern would continue.



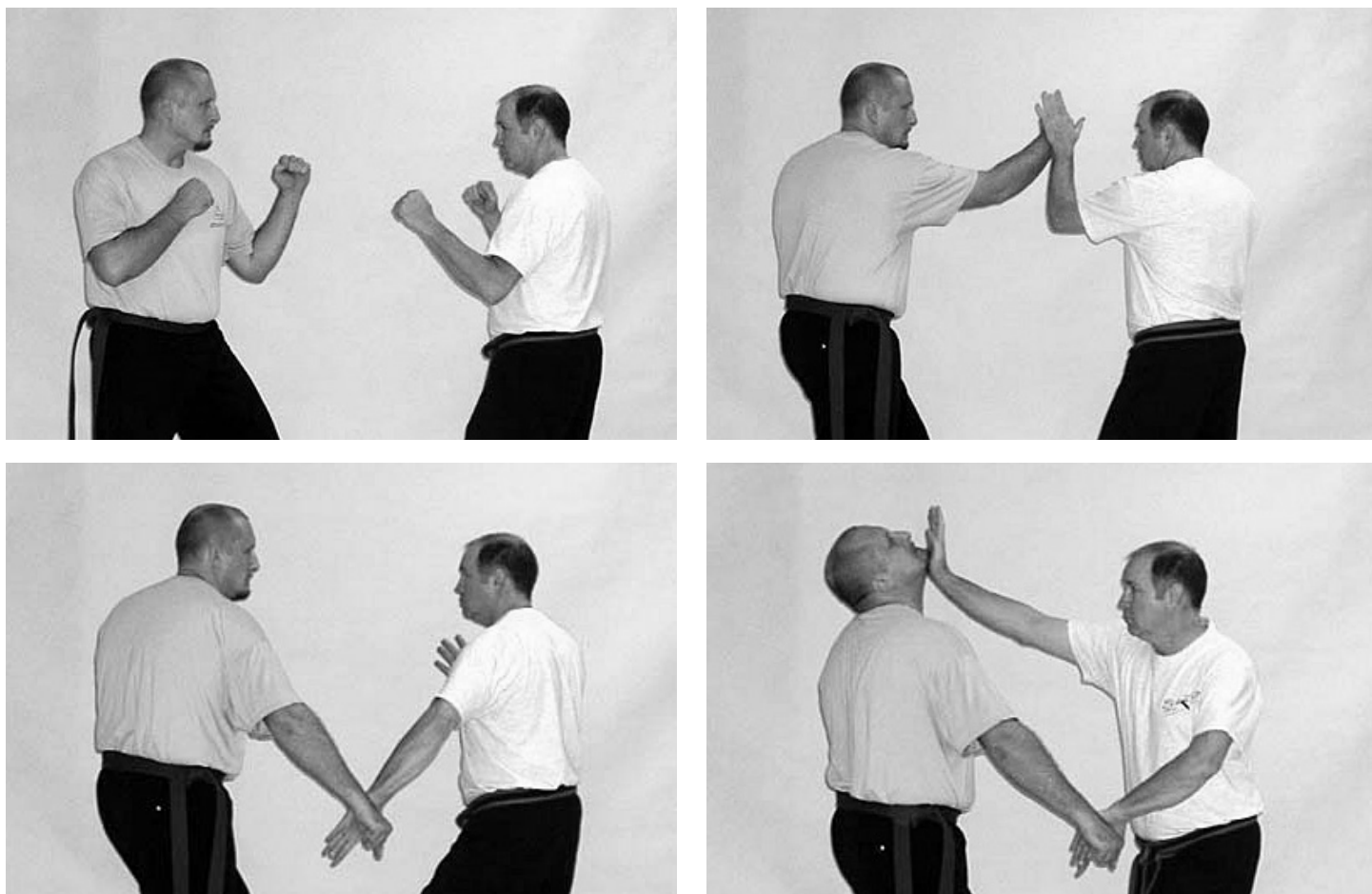
Another variation was to have your partner insert a #6 stab during the pattern so that you'd break up the pattern but not the flow of the action. You start out by inserting the #6 stab right after one of the #8 strikes (1&2). He blocks it with what would have been his #1 strike (2). You fire right back with your other hand with a #1 strike. He immediately changes sides and meets it with a #1 strike of his own (3). This is the most elementary way of doing this. Once you are comfortable with this, you can insert almost anywhere in the pattern.



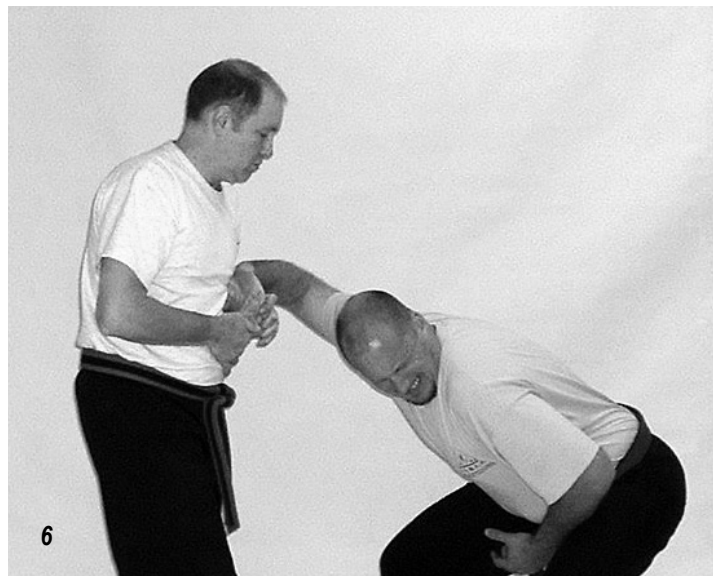
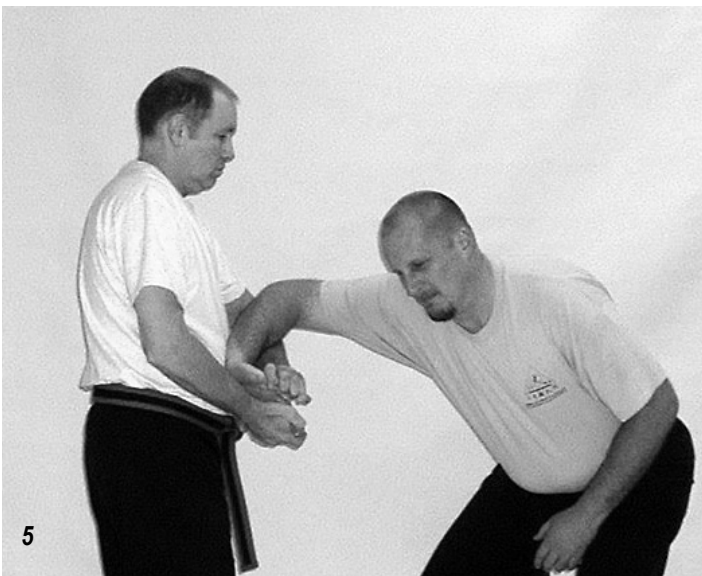
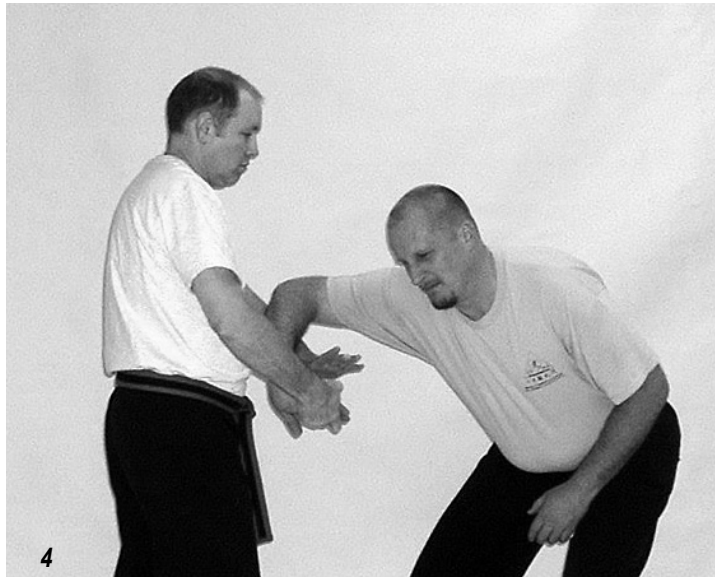
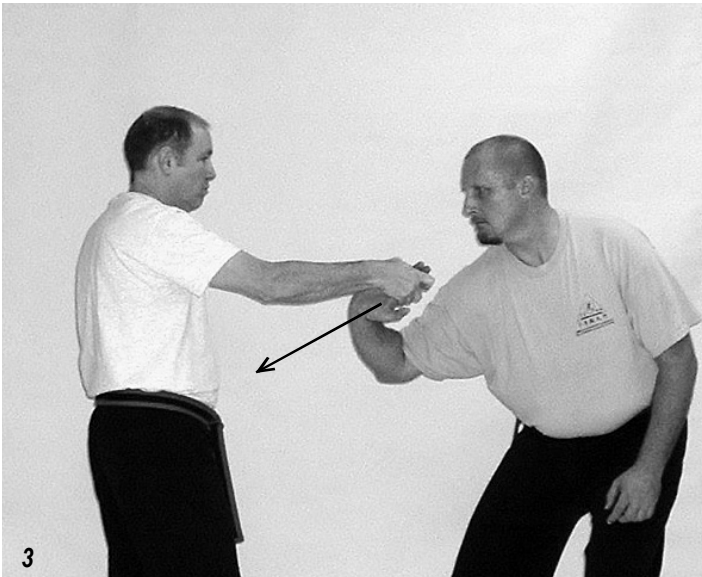
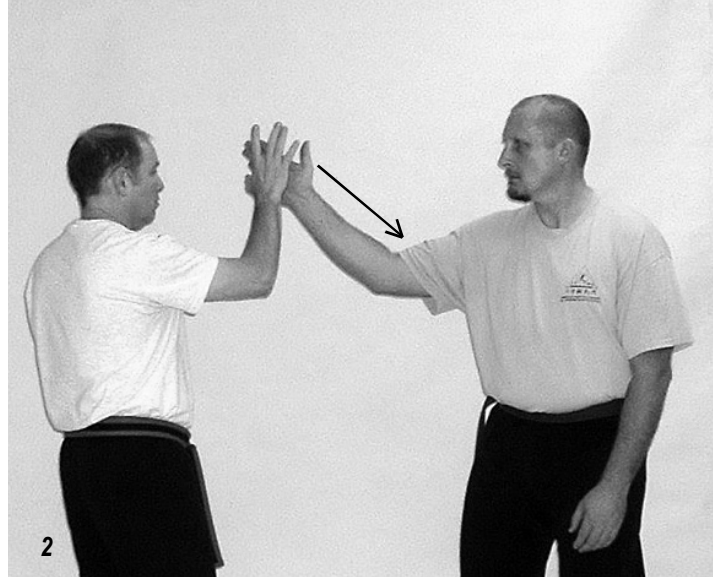
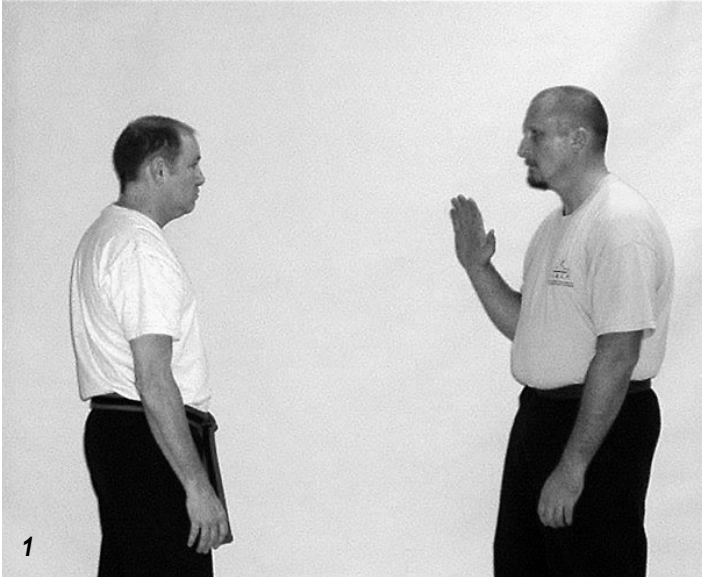
Prof. Presas would translate this action to the empty hand as well, partners doing it in a slapping motion. This would take on various self defense actions from counter striking to locking to throwing.



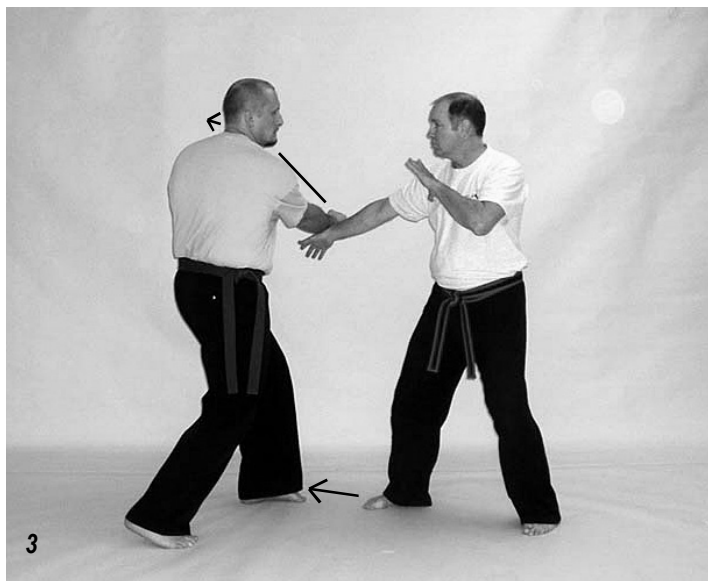
There are many different applications of single sinawali that can be used in empty hand self defense. The first example is using the one-two motion of the single sinawali for a simple block and counter to a punch.



The next example comes off of the previous drill. Your opponent goes to push you (1). You grab his hand (2) and rotate it downward towards his middle (3) for a *whole hand lock*. From there you transfer his hand to your left hand (4), grabbing the last two fingers of his hand going into a *two finger lock* (5&6).



The next example was a signature move of Prof. Presas. You use the single sinawali action to block (2) and wrap your opponent's arm around his own neck (3&4). As your hand gets near his neck you step in and latch on with both hands (4) and pull his head into your shoulder (5). Then you rotate towards your rear side for the throw (6).



This last example is using the single sinawali to go into an arm bar. You block his arm from the outside (1&2) and swing it clockwise to your left side (3). Raising your arm to be above his elbow (4), you bring up your other arm and place your forearm right over his elbow (4). You grab your arm to cinch down the lock (5) and take him down (6).



Lesson 8. Classical Arnis Styles – Part 1

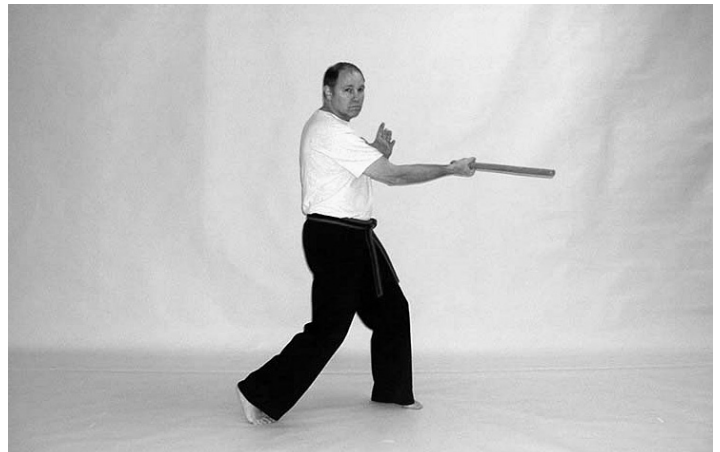
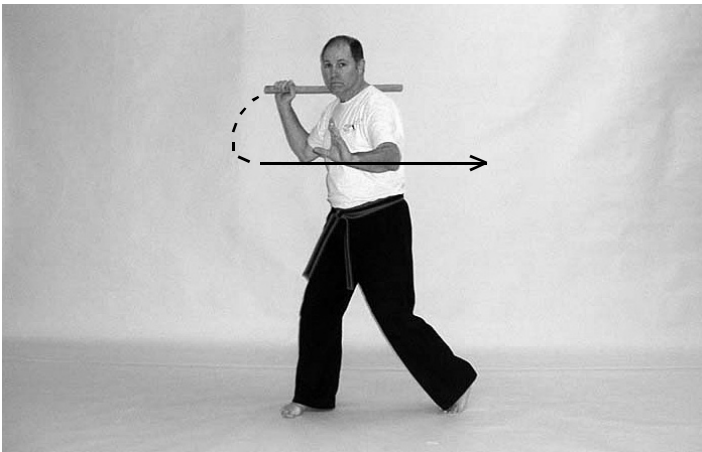
“The flow came from the old system, the traditional art.” Remy Presas

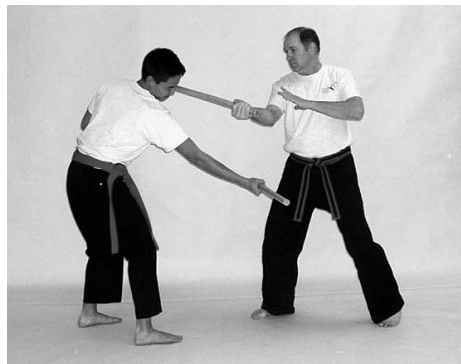
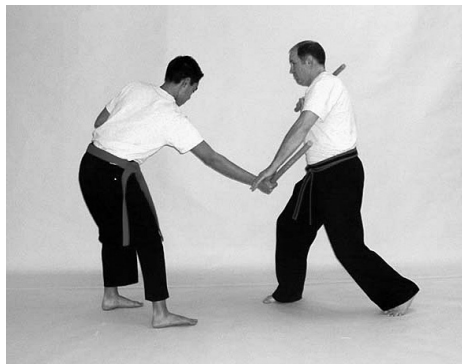
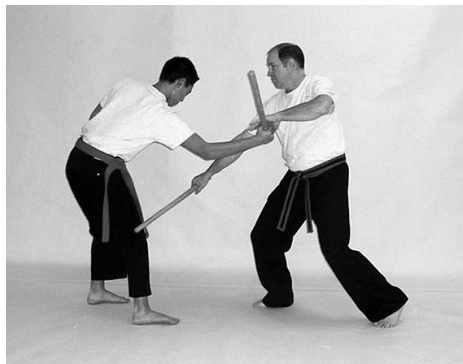
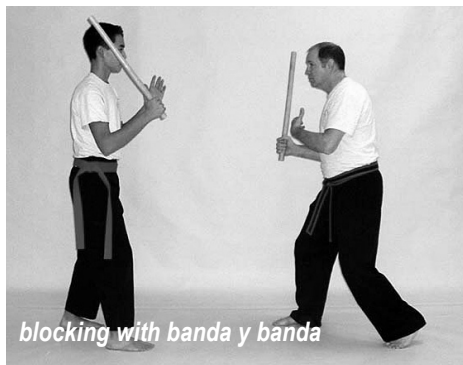
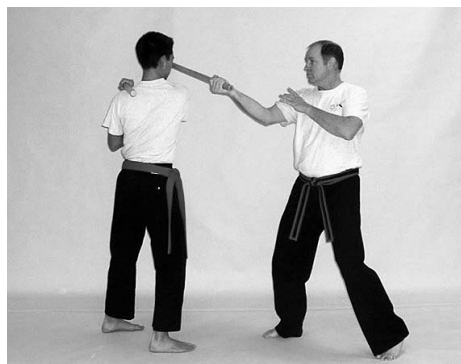
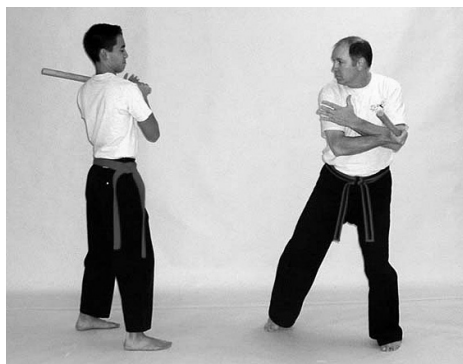
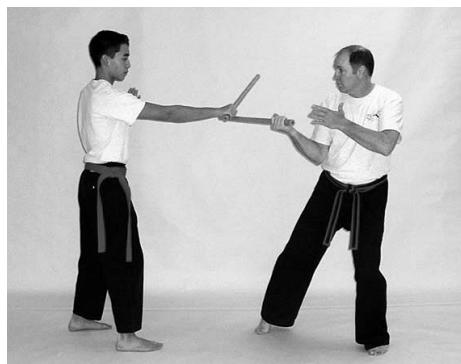
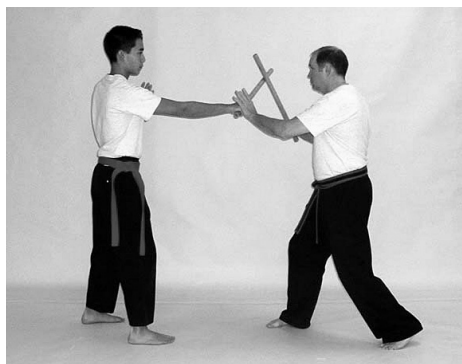
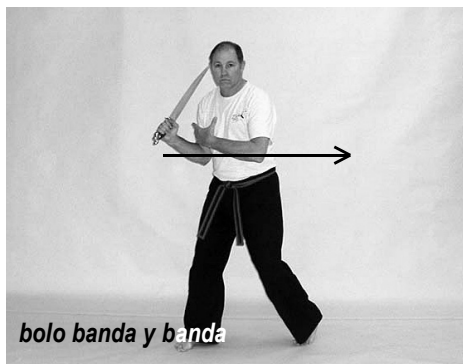
Quite often the word, *style* is used as a term for a system or curriculum. For example, the shotokan and gojuryu styles of karate are different in methodology and curriculum. To reach black belt in either one you have to master their set of exercises and so on. In Filipino martial art, a *style* is a characteristic of an action, a way it is done. This is the meaning of what is termed Classical Arnis styles. Certain ways of hitting and defending which are uniquely their own but are not a curriculum based methodology in themselves.

Lion Presas, Remy's grandfather, as well as Berong Presas, Remy's uncle, taught him the family system which consisted of the styles of *banda y banda* (side by side) as well as the *ocho* (figure 8). These are blade actions common to many Filipino weapons arts. Here is some data from Rocky Pasiwk about this subject.

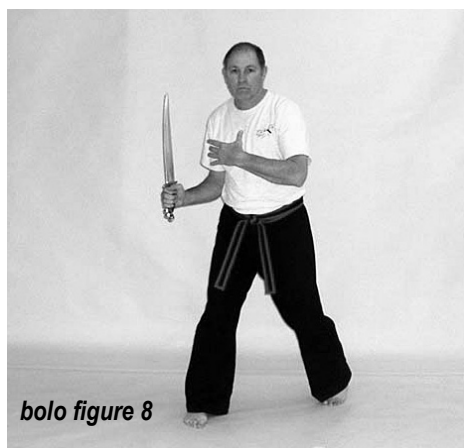
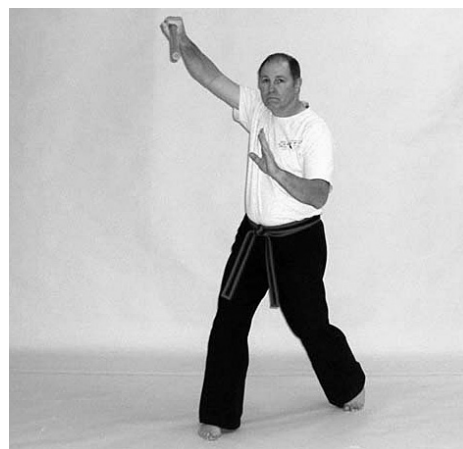
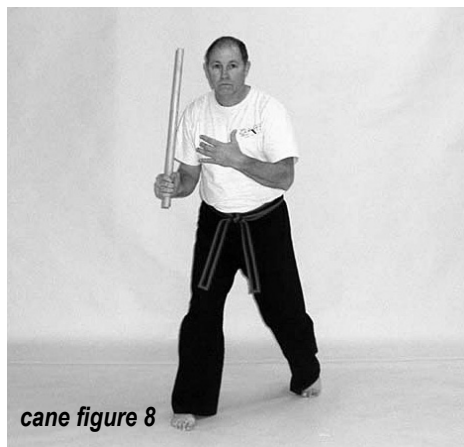
“Berong Presas's bolo was that of a jungle type bolo, a little lighter and not as heavy as a traditional bolo, and I believe a tad bit shorter, designed to be quick and fast. He used this to his real life advantage during WWII when engaging the Japanese. In the jungle, the Japanese soldiers would quite often have trouble swinging an awkwardly long sword in combat. From what I gathered from Remy, most of Berong's Bolo strategies came from Palis Palis. He concentrated on a lot of upward slashing, similar to some of what you might see in some of the Silat styles. He also taught a lot of body shifting actually similar to Balintawak, because there is very little room for fancy foot work in the Jungle, so the corner taking methods of Palis Palis make more sense.”

The *banda y banda* is a side-by-side cutting action with your empty hand going in the opposite direction. Prof. Presas taught it mainly as a middle level action, however, in some of the flow drills (later in this book) you will see its high line and low line applications as well.

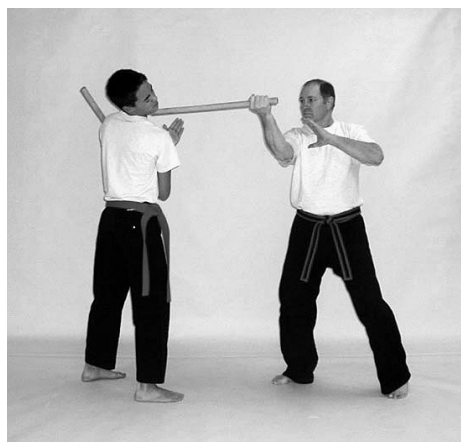
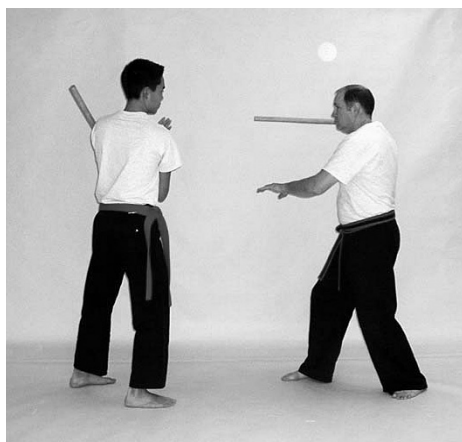
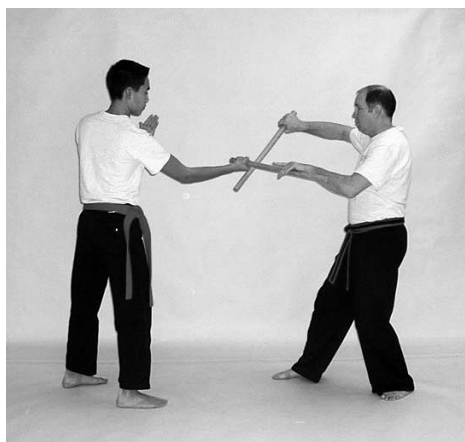
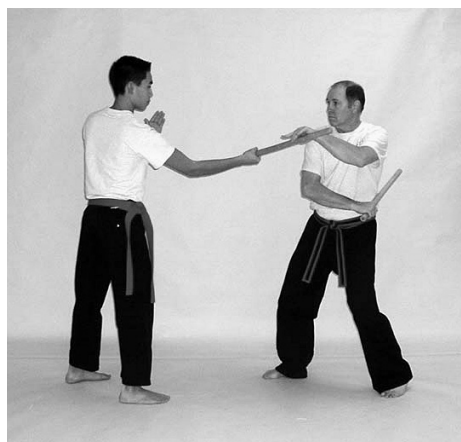
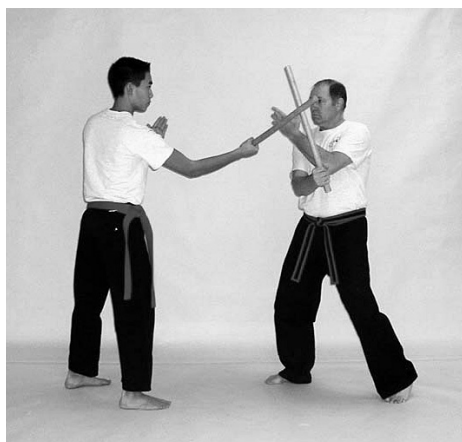




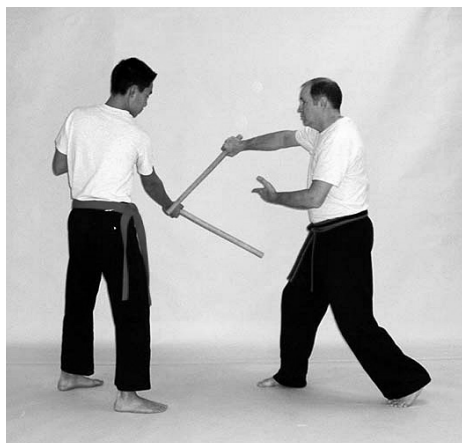
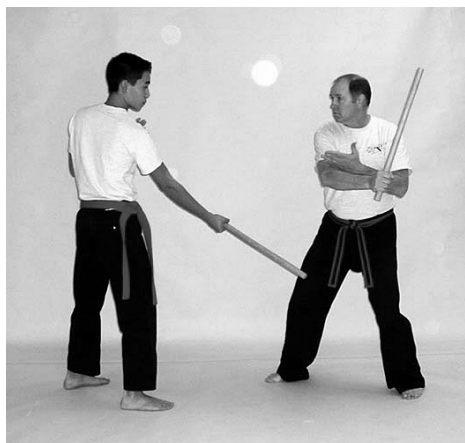
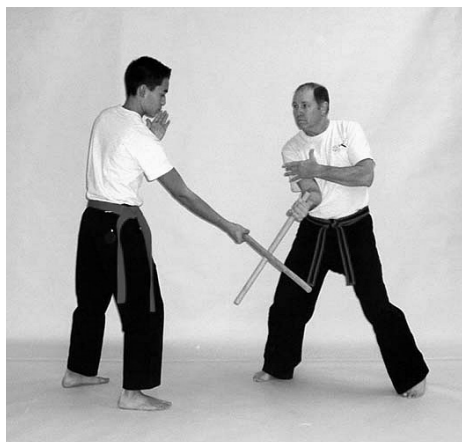
The *figure 8* has the same basic cutting action (one side to the other) but you do your 8 action from low to high, slashing upwards as you go.



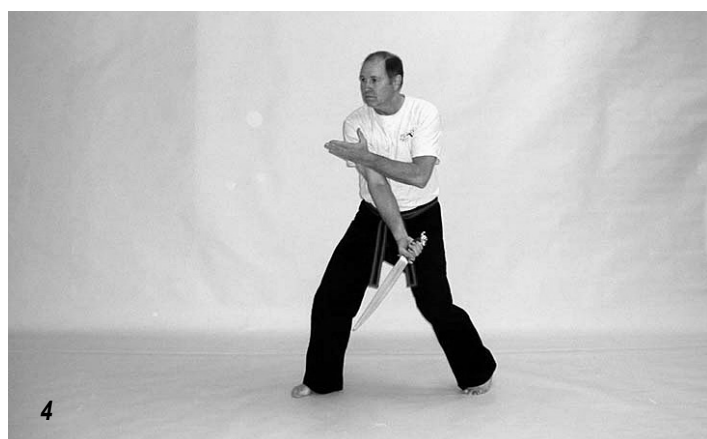
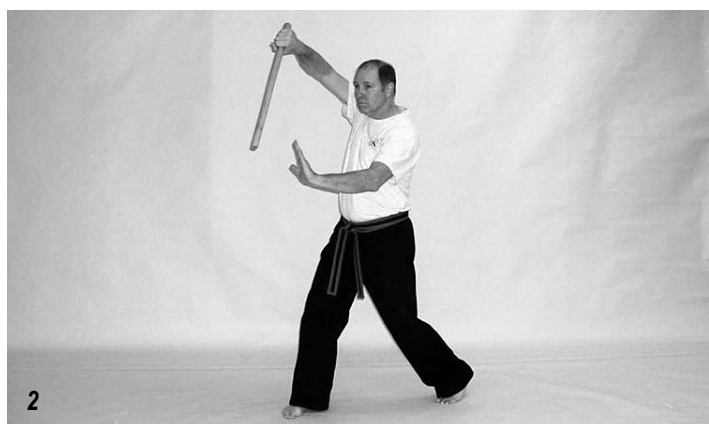
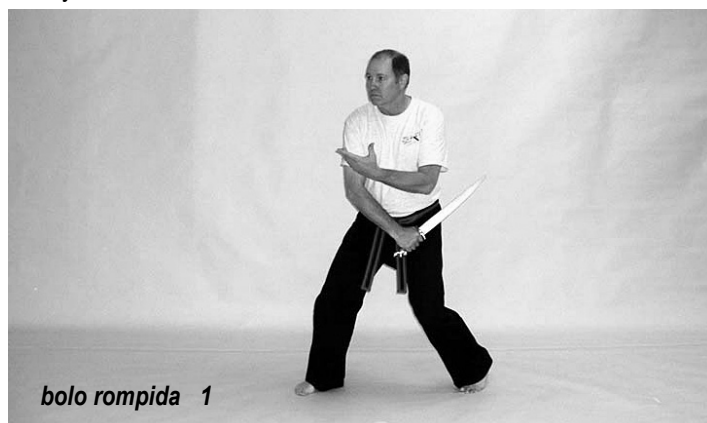
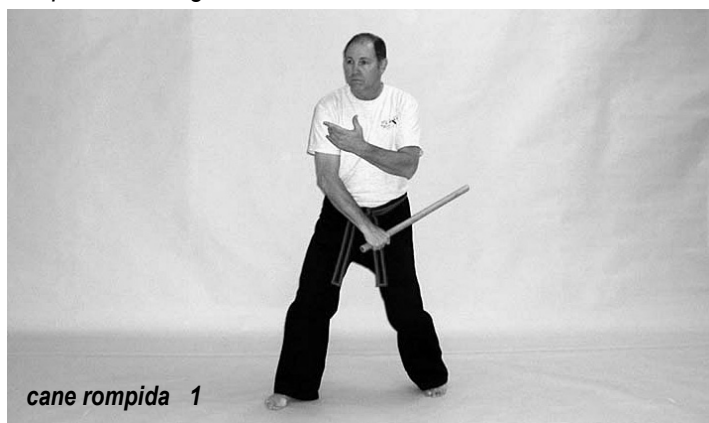
Example of using the figure 8 for your counter striking.



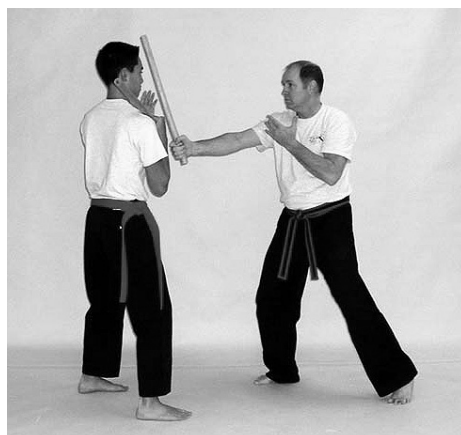
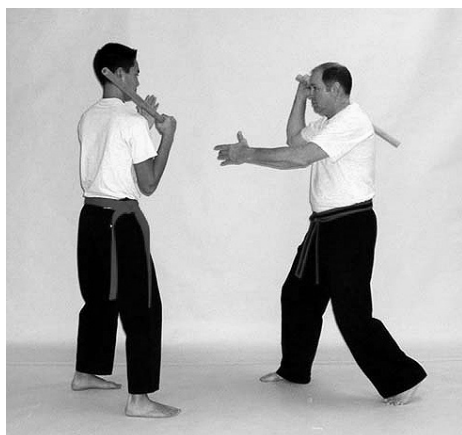
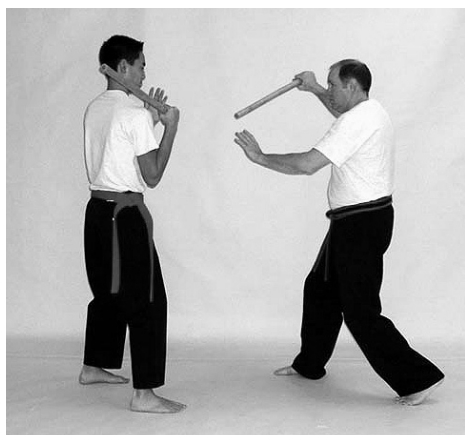
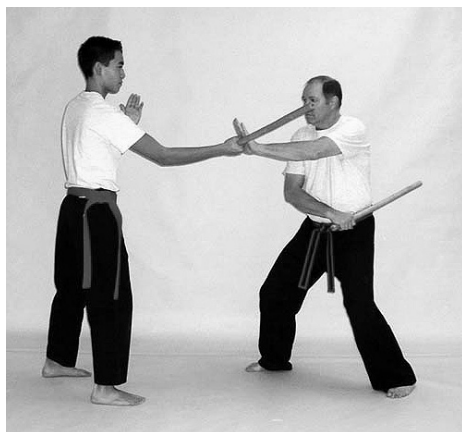
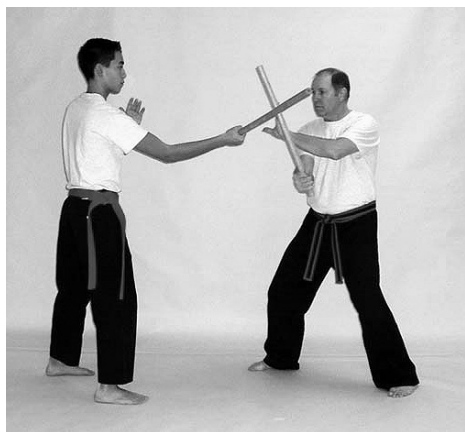
Example of using figure 8 for your block and counter.



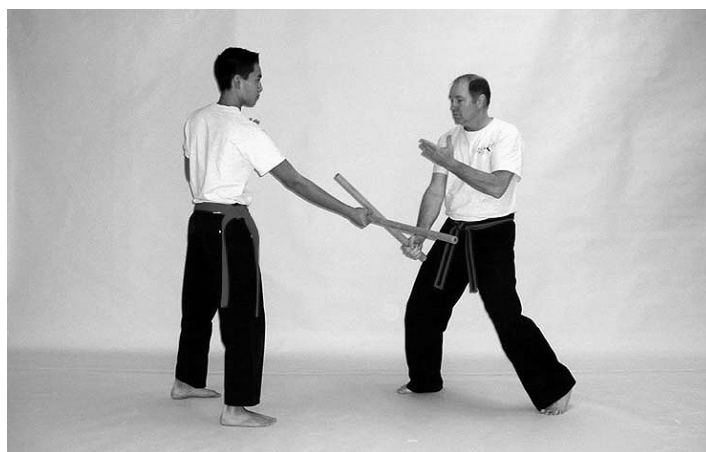
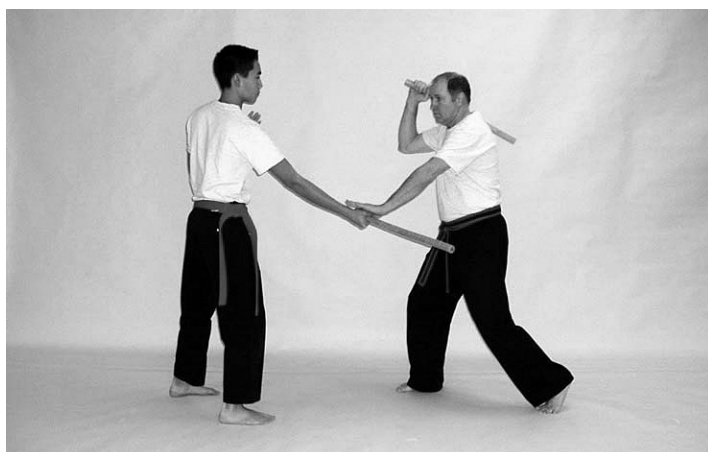
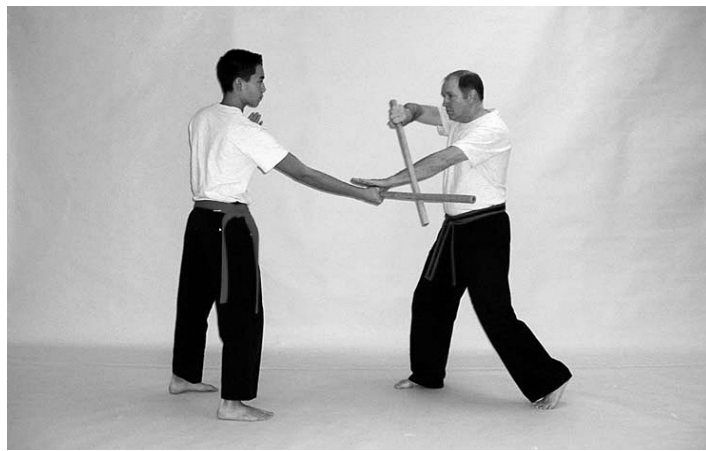
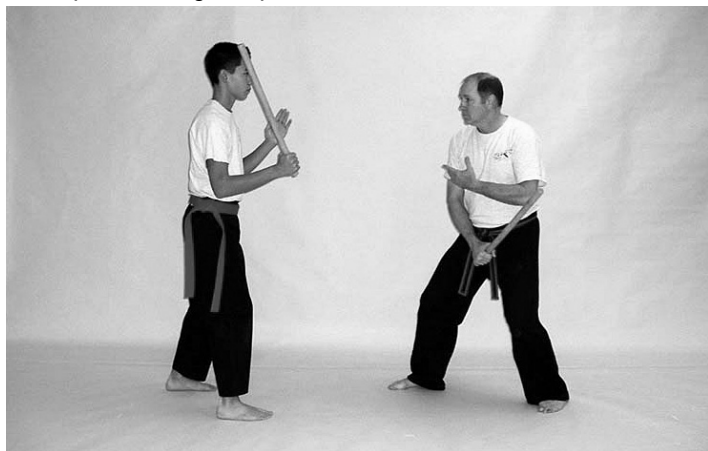
Rompida is a vertical banda y banda, so to speak. The action is the same except for the fact it goes up and down rather than side to side. Your empty hand checks in the opposite direction of the cut of your cane. This particular action is great for when you have both of your arms to one side of your opponent's corner or the other. *Rompida* comes from the Spanish word, *romper*, meaning "to break." Your stick action will be a smash while your bolo action will be a slash.



Example of using rompida to counter strike.

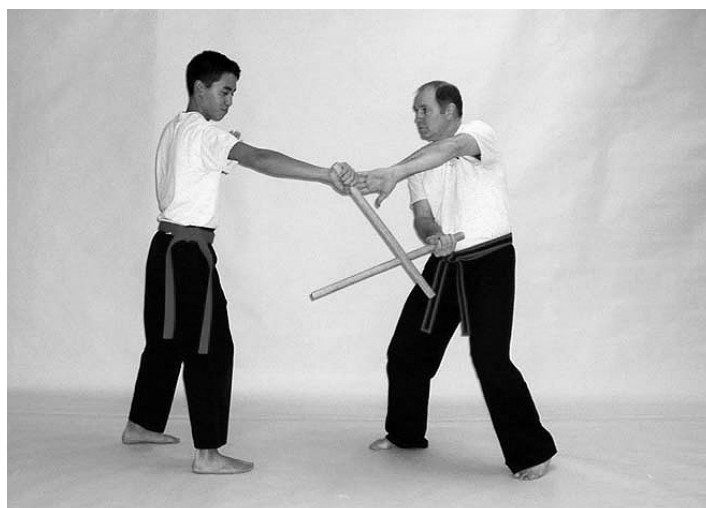
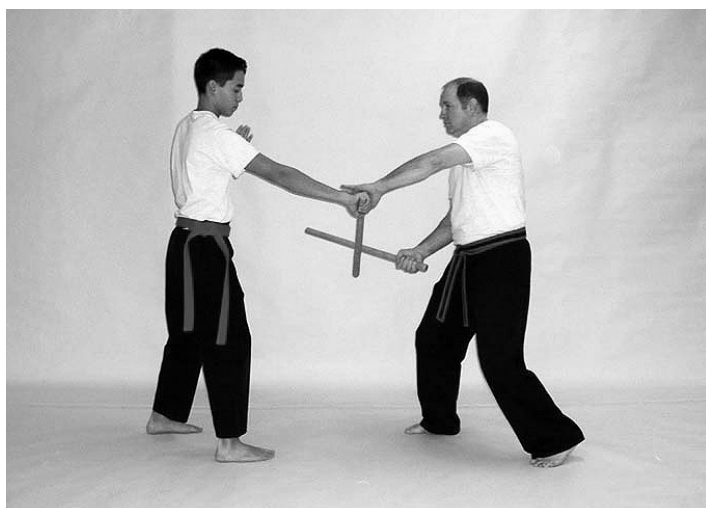
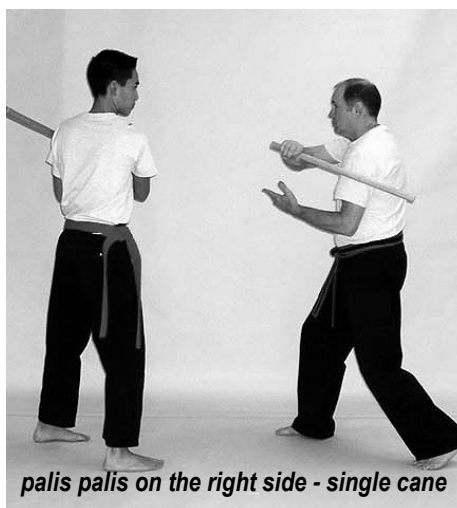
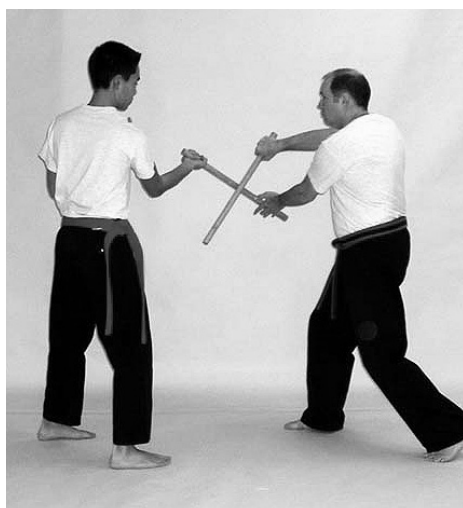
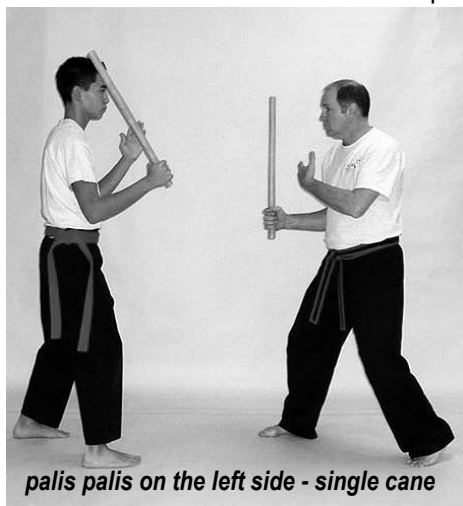


Example of using rompida as block and counter.

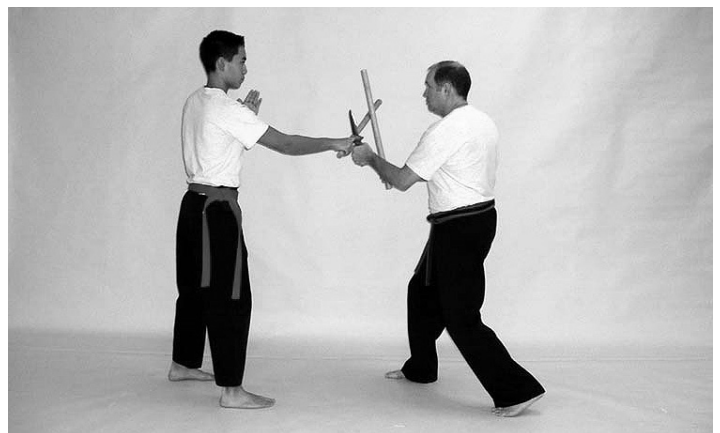
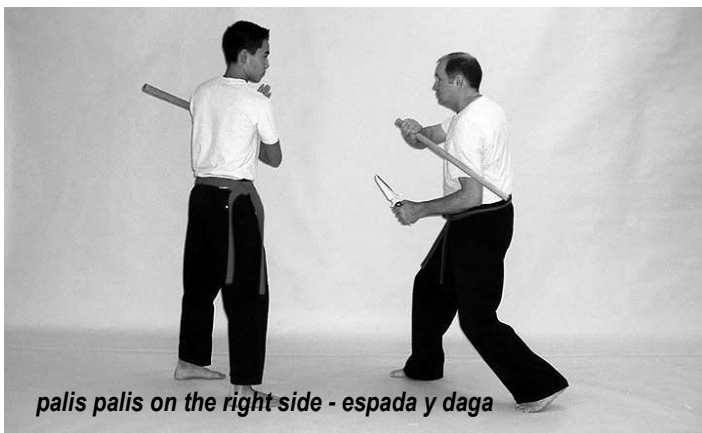
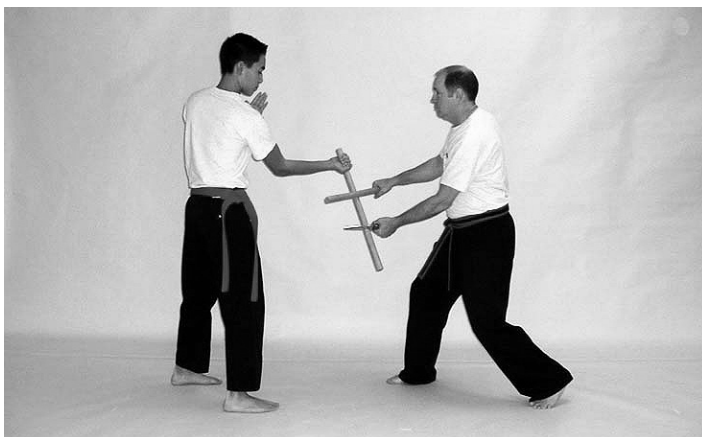
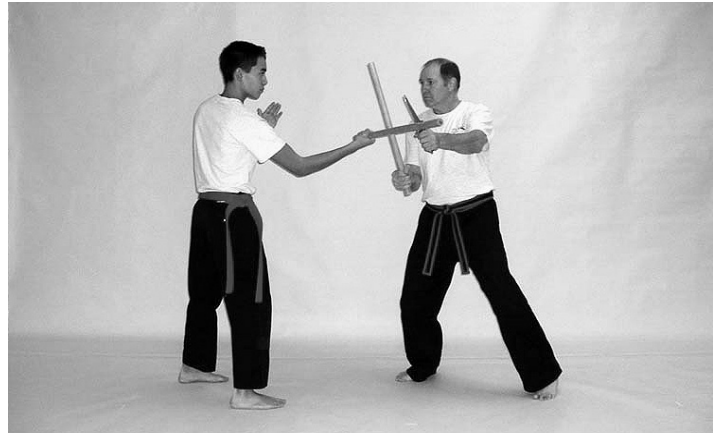


The *palis palis* is a method of passing your opponent's weapon from one side of your body to the other side of your body and the mechanics of it are very similar to the offensive action of both the *banda y banda* and *figure 8*. The *palis palis* (go with the force) is where you meet your opponent's strike and rather than stop it, you redirect it (usually downward) to the other side of your body. With a bladed weapon, this sets you up to counter-stab or slash your opponent in a smooth, flowing motion.

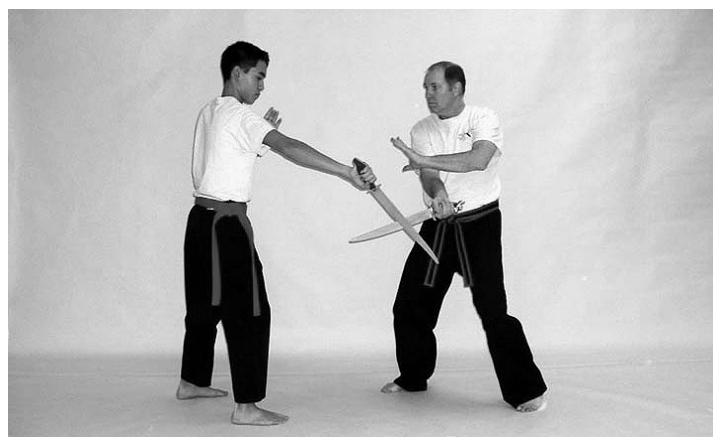
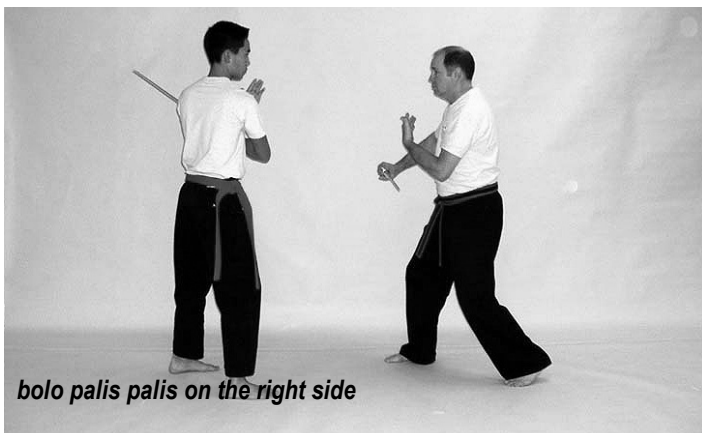
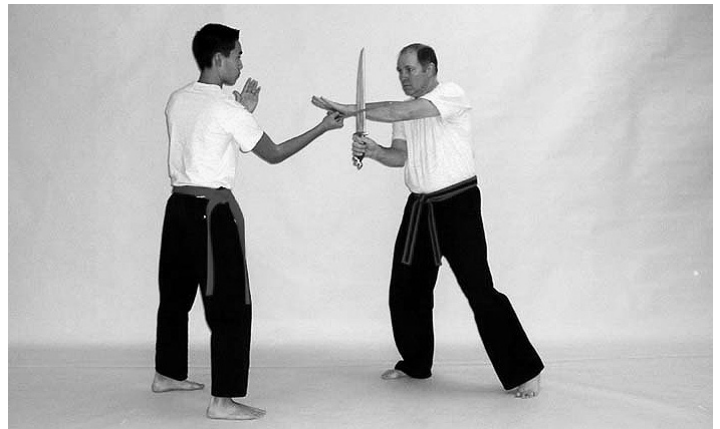
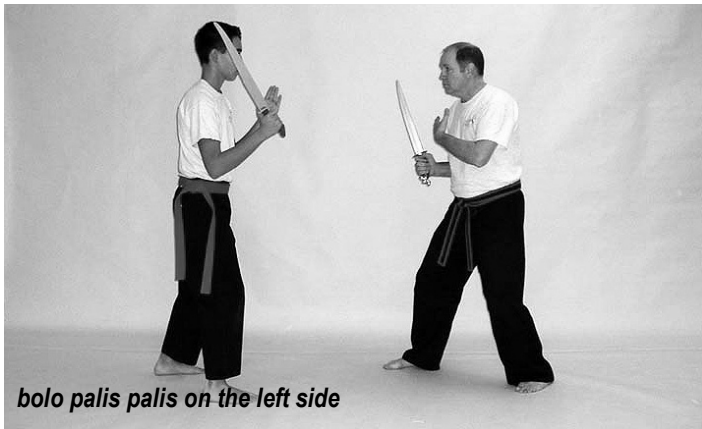
A point to make here about a blade usage of *palis palis* is that you would want to make contact with the *flat* of your blade and not the edge with the parry. A sharp impact with the edge of your blade with another's edge could chip your own blade, get it caught in his blade, or if the blade was made of inferior material even shear off the blade. Meeting his edge with the flat of your blade makes far more sense. *Palis palis* goes hand in hand with *banda y banda*, *figure 8*, and *rompida*.



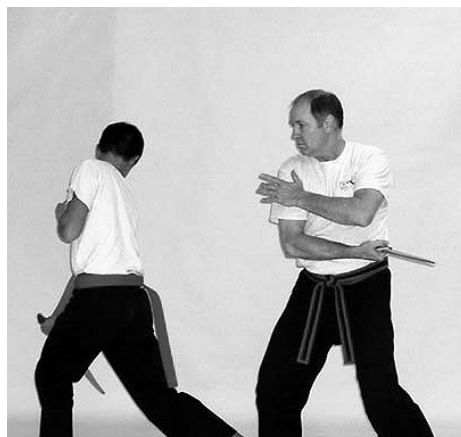
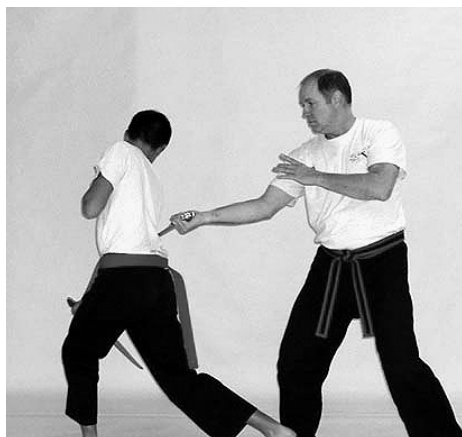
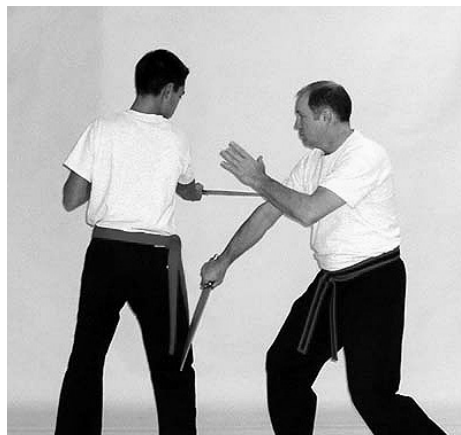
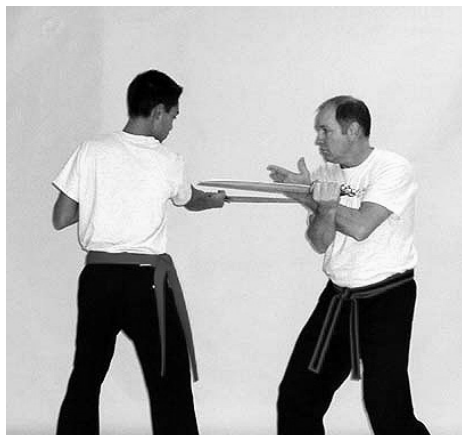
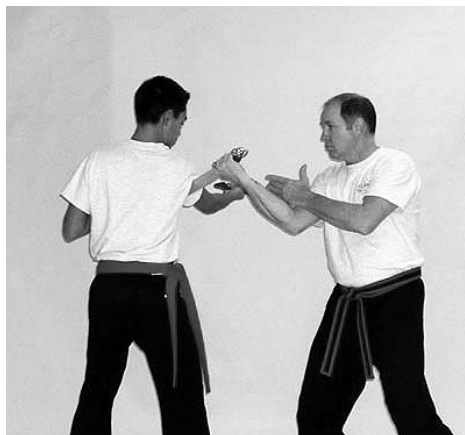
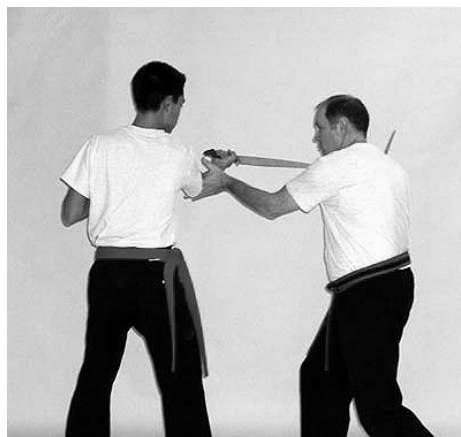
Palis palis using cane and dagger. When the strike comes in from the left side I use the dagger to descend on the cane, the same as the empty hand application. When the strike comes to the right side I like to maneuver the dagger as close to my attacker's grip as possible.



When executing the palis palis with the bolo, I do two very specific things. 1. I keep my check hand protected by my own blade when I pass his blade. 2. Once the pass is executed I take my check hand out the way so as to keep it protected by my blade. What is not shown in the example photos is that I would immediately step forward right after the pass of his blade.

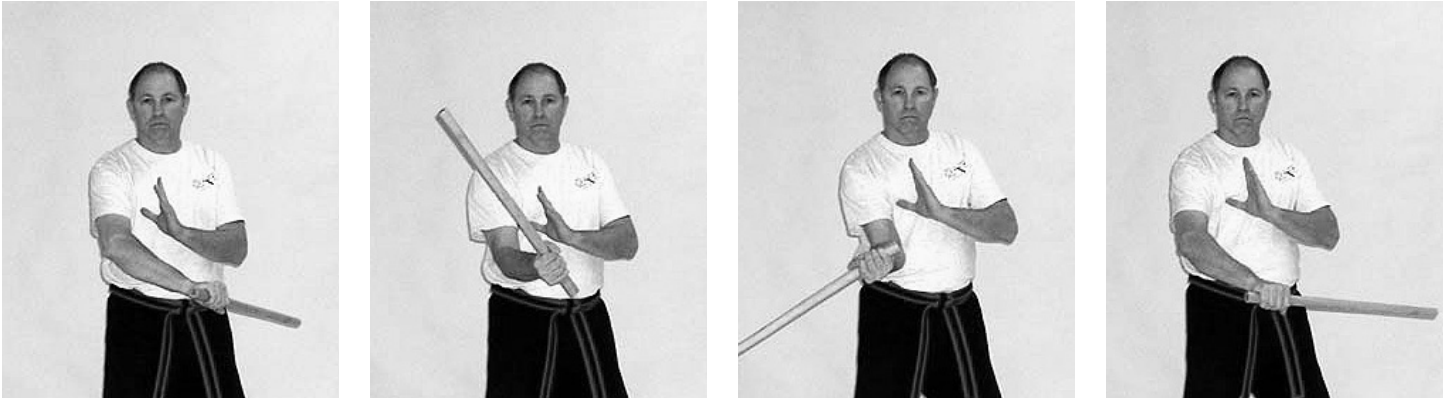


This next sequence is to show how easily the banda y banda, figure 8, and rompida fit in with the palis palis defense. This is not a combatic application but a demonstration of the flow.

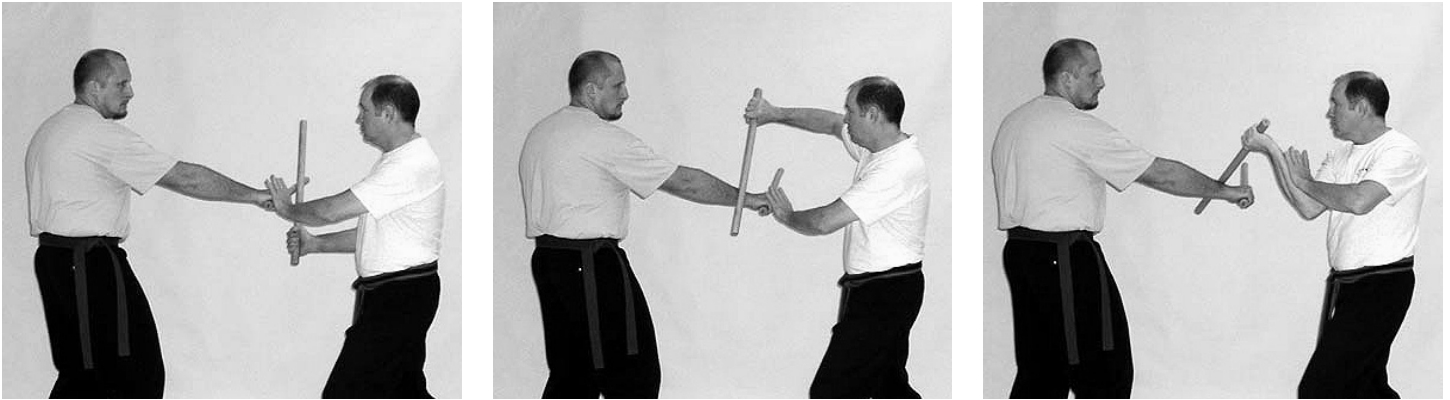


The *abanico* (fan like motion) is a high speed striking action which comes off of the wrist motion. This is a move Prof. Presas would insert into his sparring and counter techniques with great speed and surprise. He taught four different applications of *abanico*: *corto* (close range/short action), *largo* (large action), *hirada* (forward), and *double action* (a twirling application).

Abanico corto



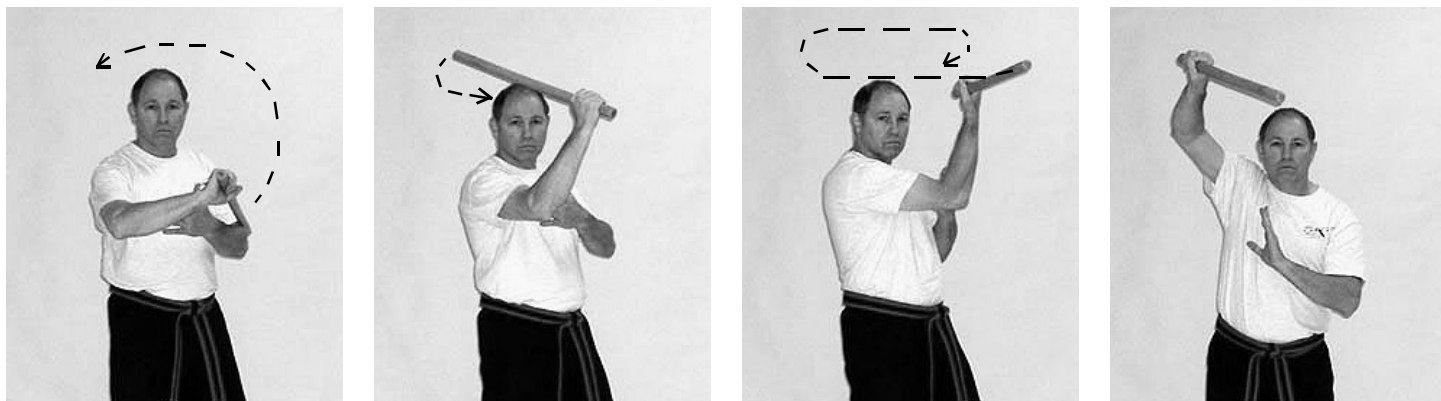
Example of *abanico corto* as a counter strike



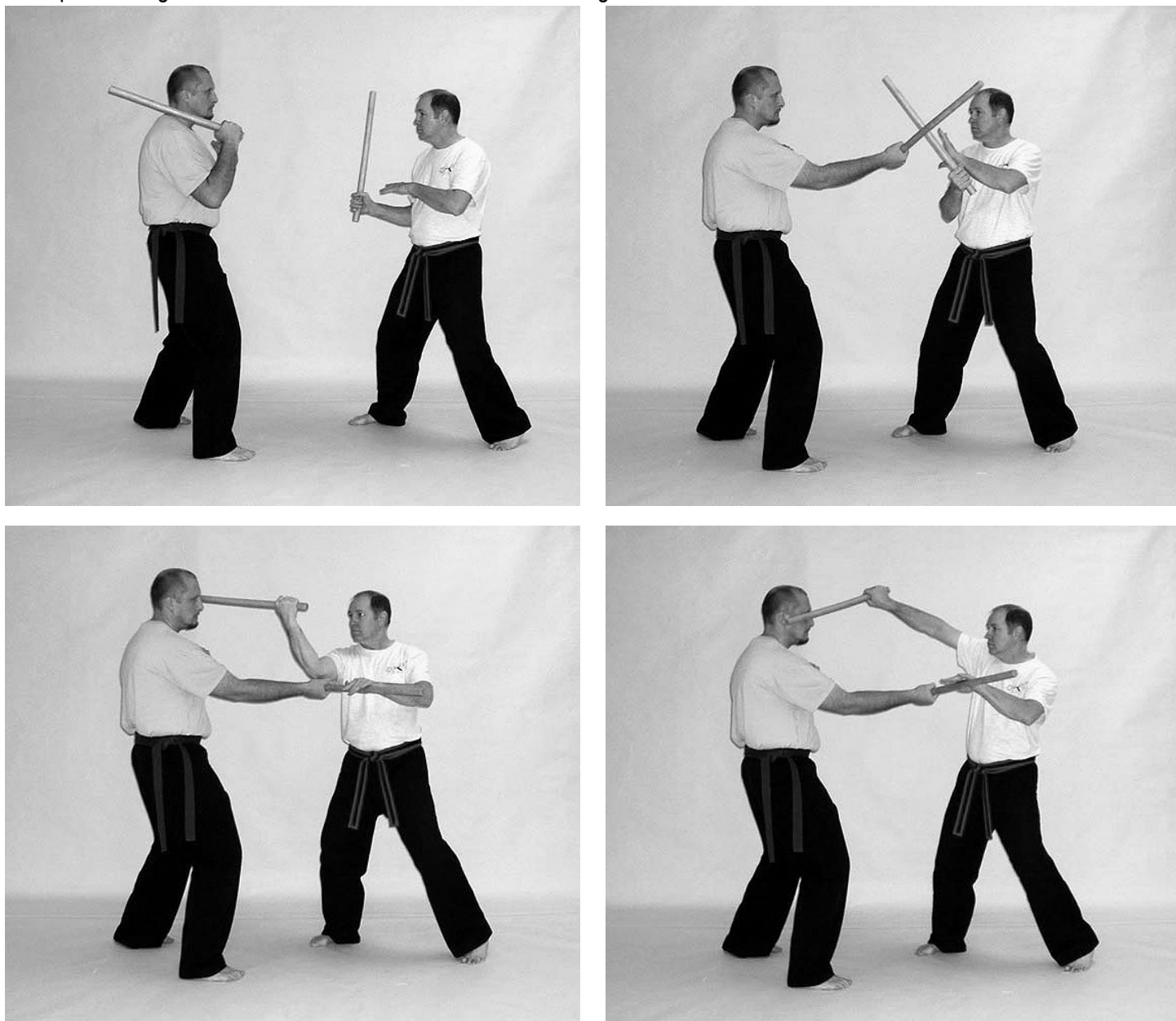
Example of *abanico corto* as block (deflecting a #6 stab) and counter.



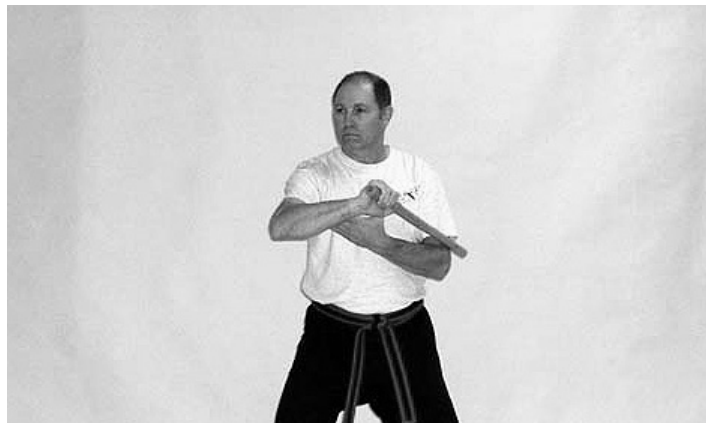
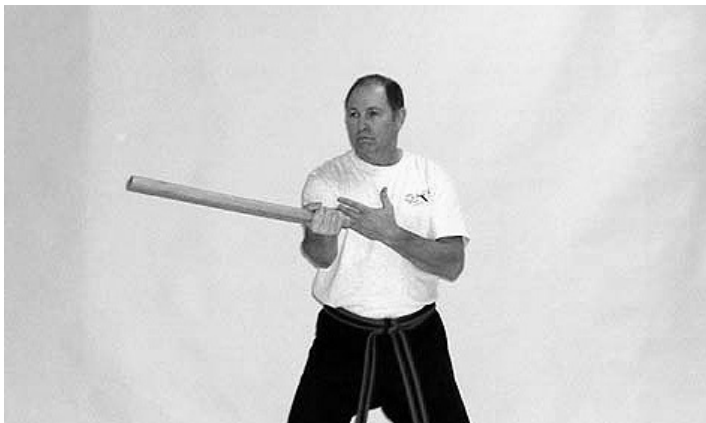
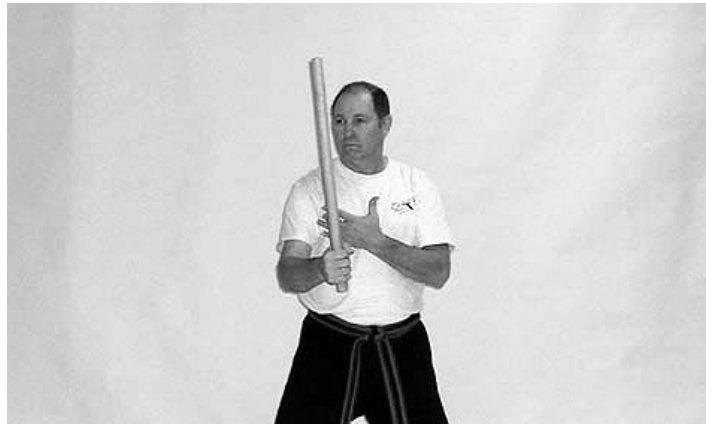
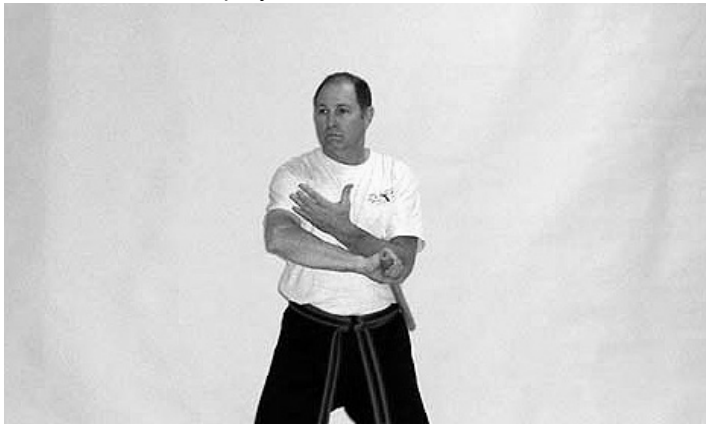
Abanico corto can be delivered as an overhead strike as well. This one is especially hard to defend against.



Example of using the overhead abanico corto in counter striking.



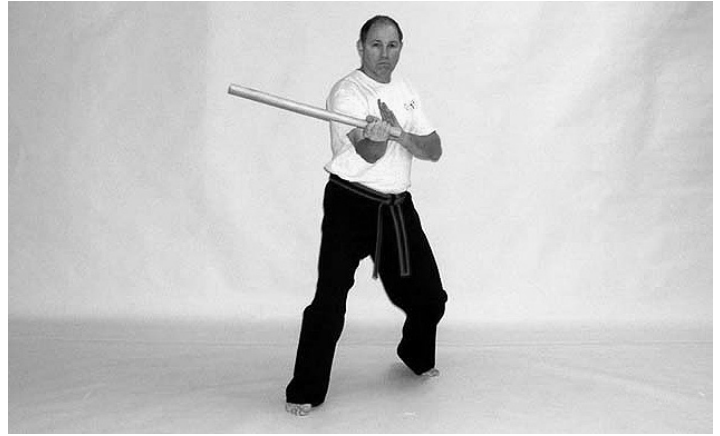
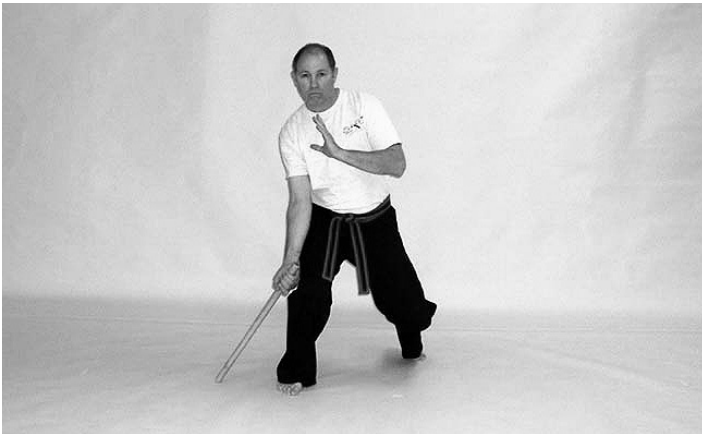
Abanico hirada employs the same wrist action but it is a forward strike.



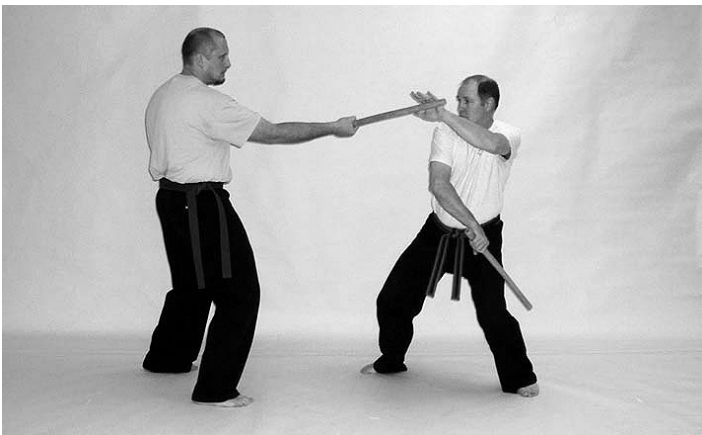
Example of abanico hirada as a counter strike.



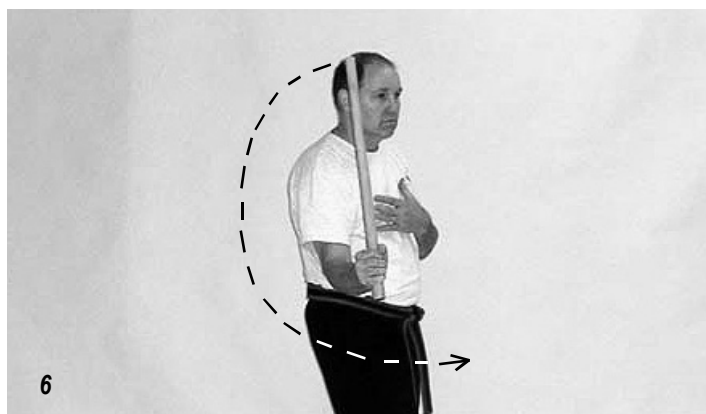
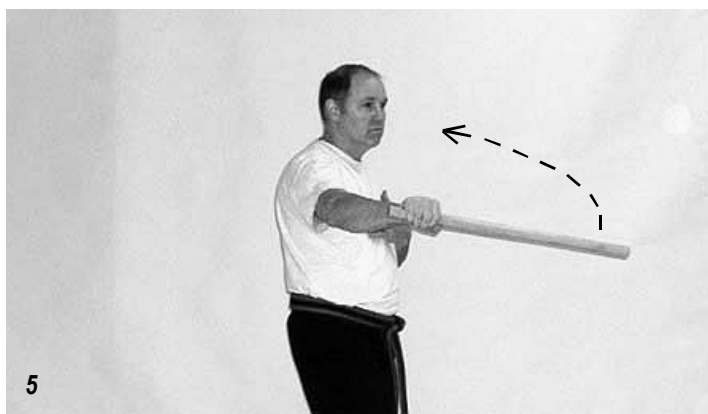
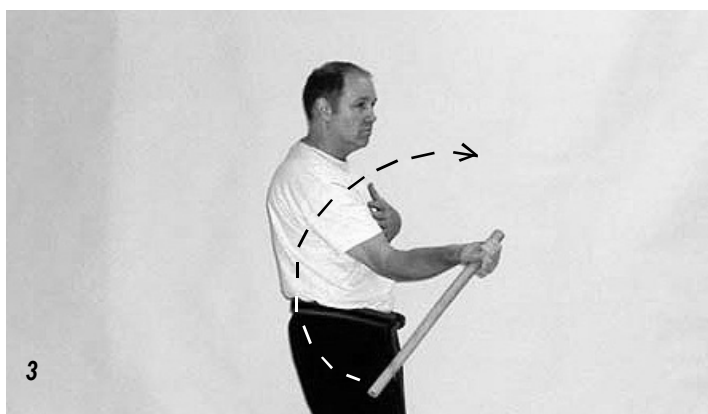
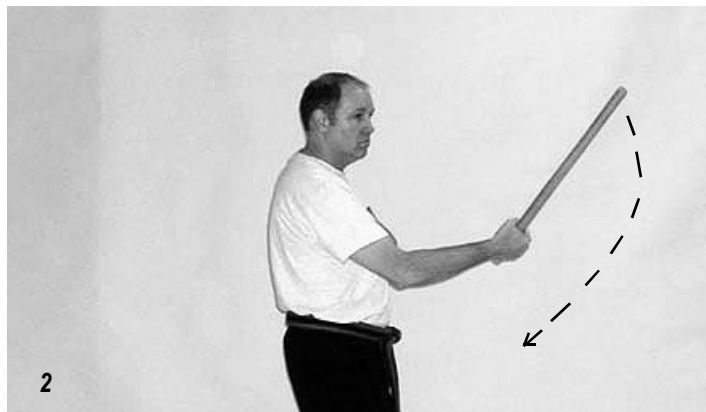
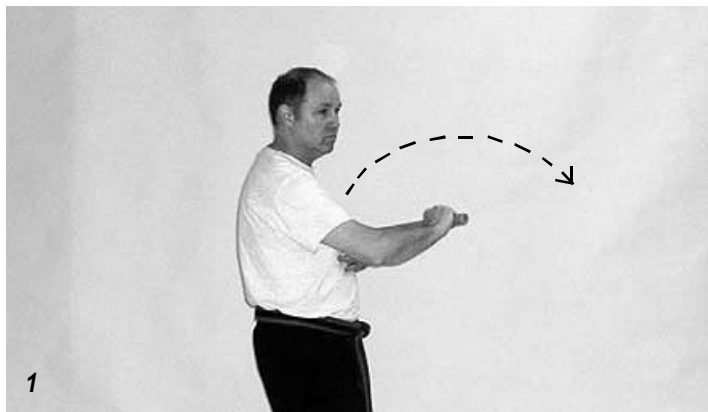
Abanico largo is a large, slamming movement. Prof. Presas use the term “planting rice” to describe this action.



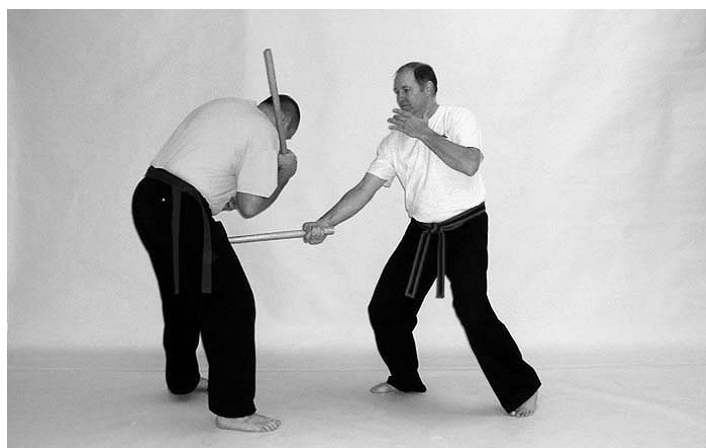
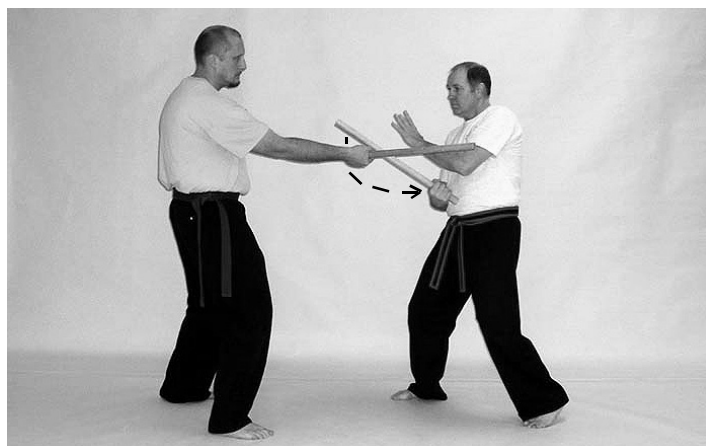
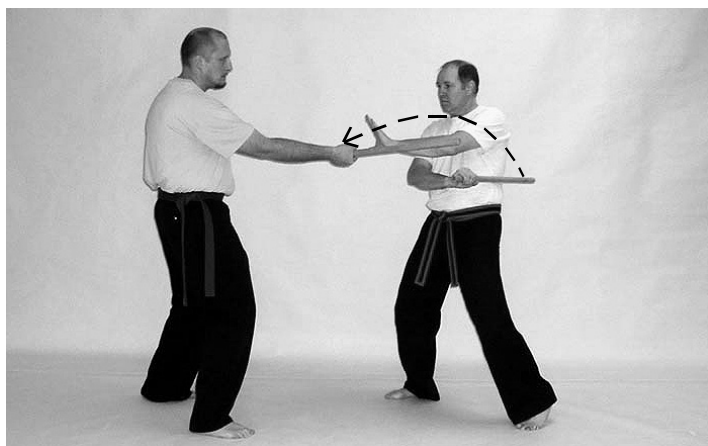
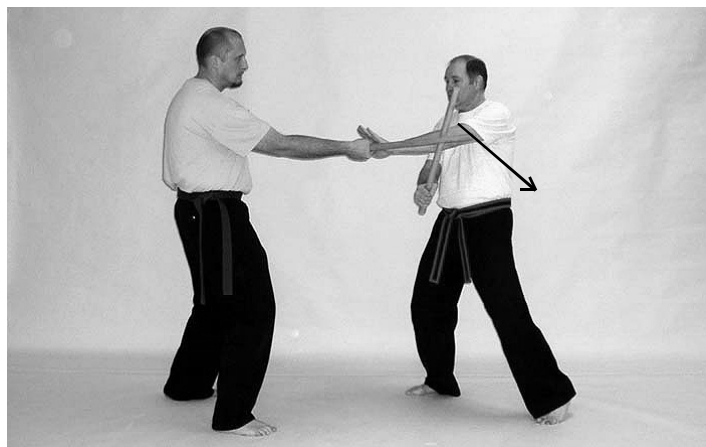
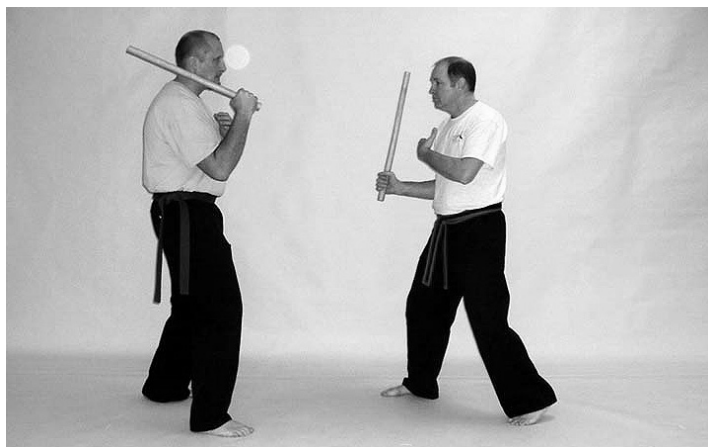
Example of abanico largo as a counter strike.



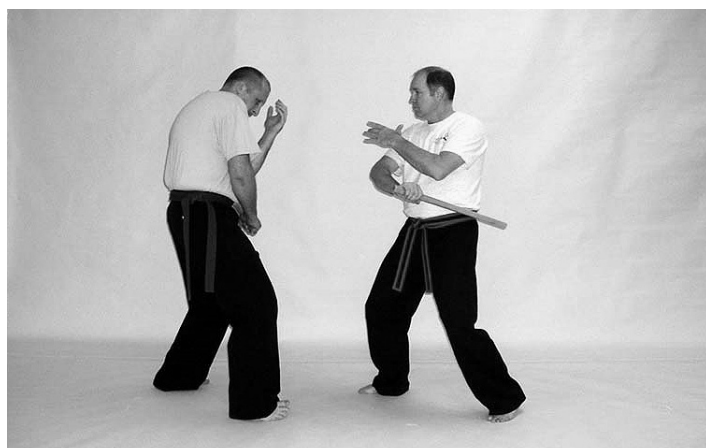
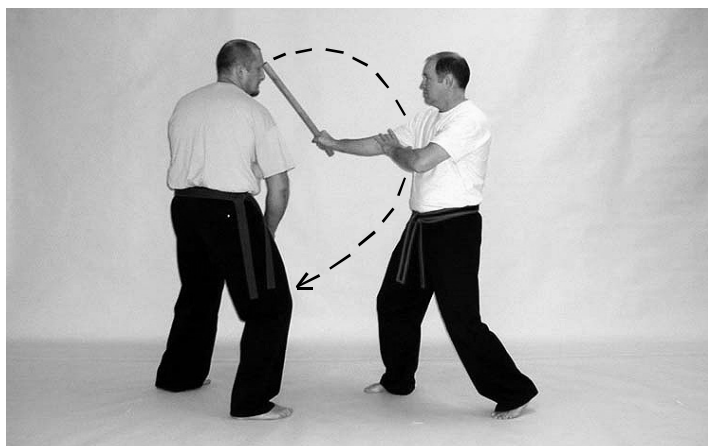
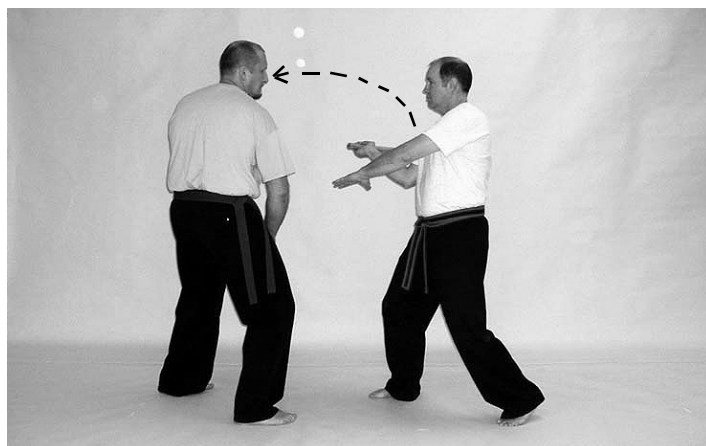
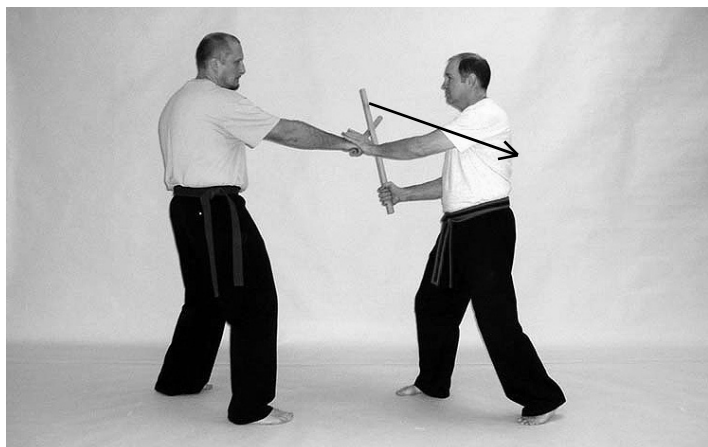
The double action abanico is a multi-hitting, twirling action of the abanico. It is done in the shape of a flattened out infinity sign. You start it from your backhand side (1&2). Instead of snapping it back your recoil it to your forehand side for a downward strike (3&4). From there you do a full rebound to come up and strike your opponent from underneath (5-8). When practicing this as a solo action, your last upward movement will take your cane back up over your shoulder.



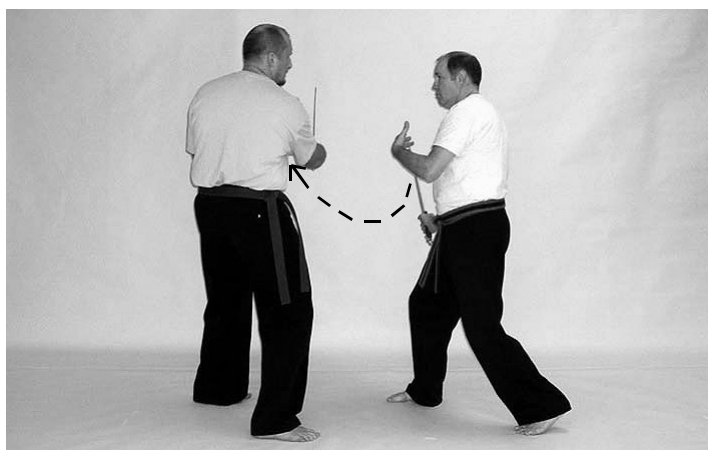
Example of abanico double action as a counter strike to strike #1 (cut through with your block).



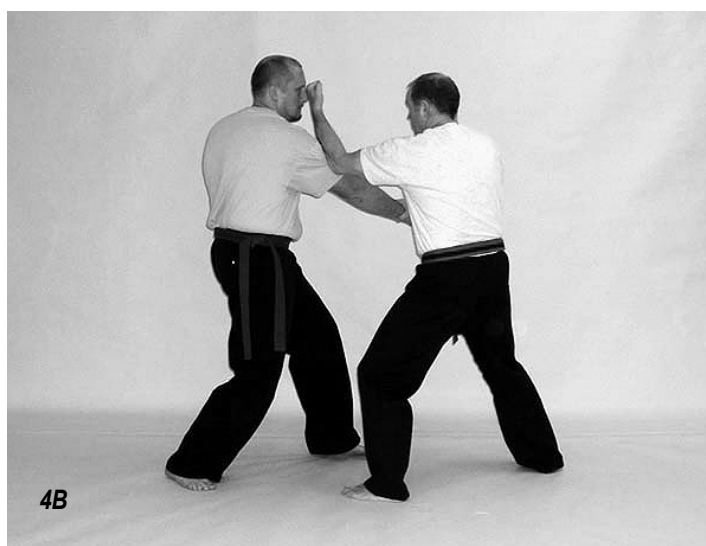
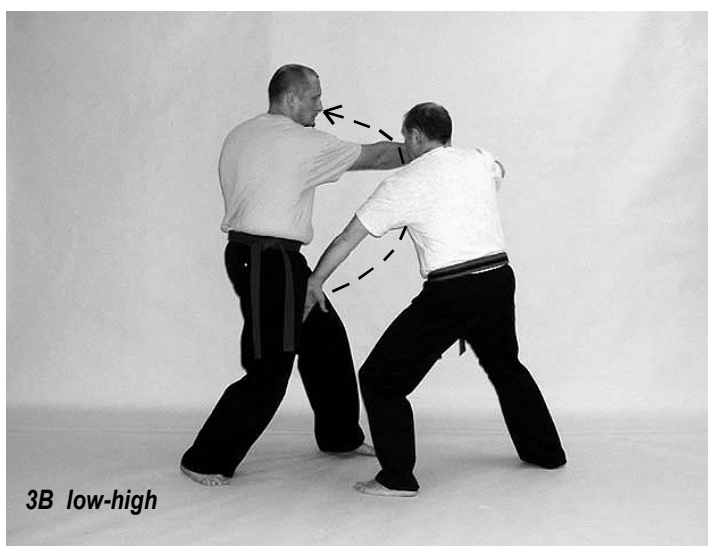
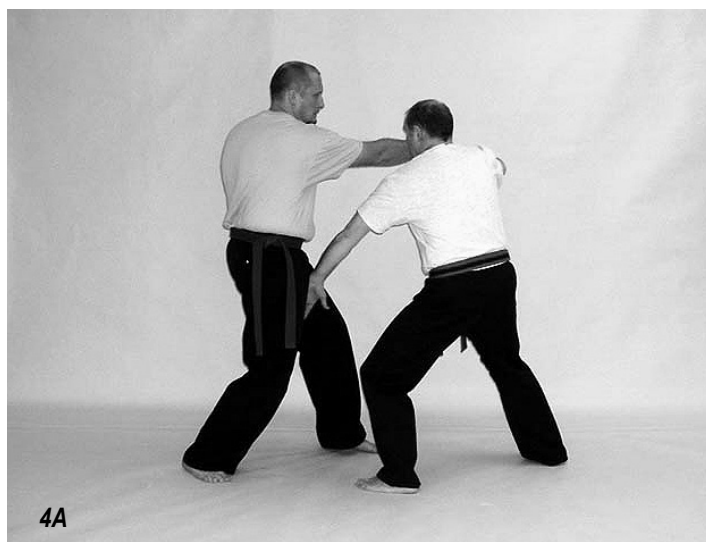
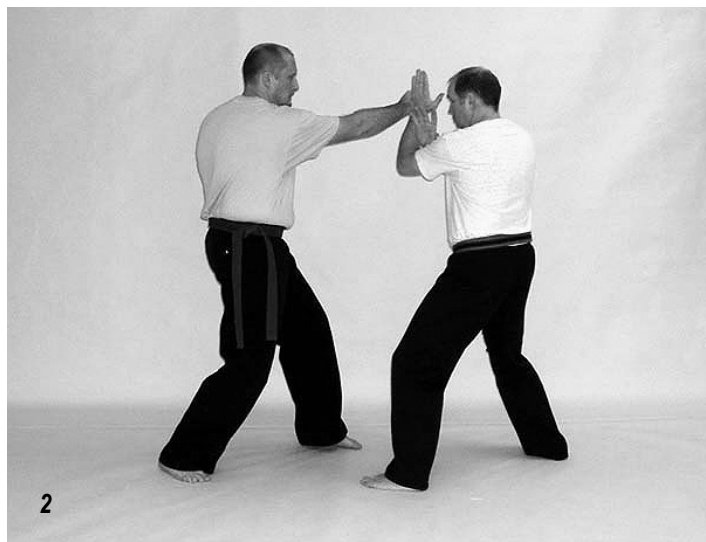
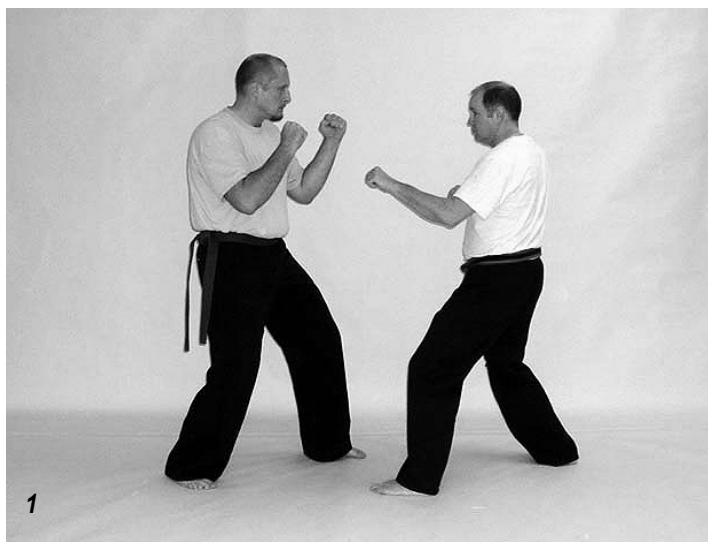
Example of abanico double action as a counter strike to strike #2 (recoil off your block).



Example of using a combination of palis palis and abanico double action with a bolo.



The most common application of the abanico with the empty hands is the block-check-counter hitting in either a high-low or low-high fashion.



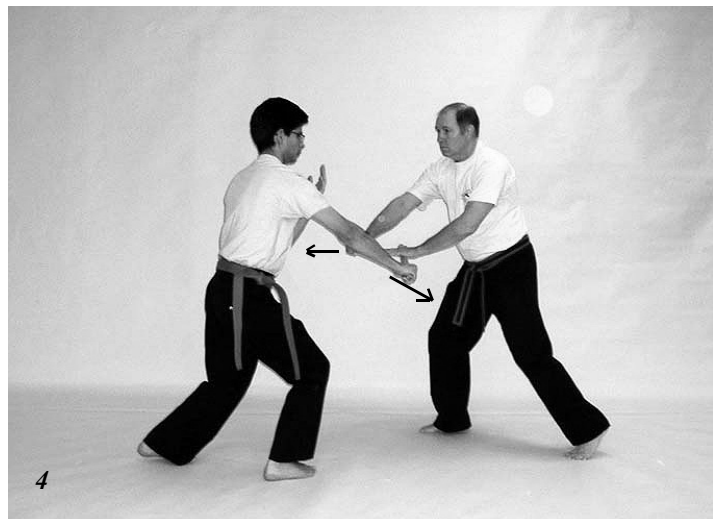
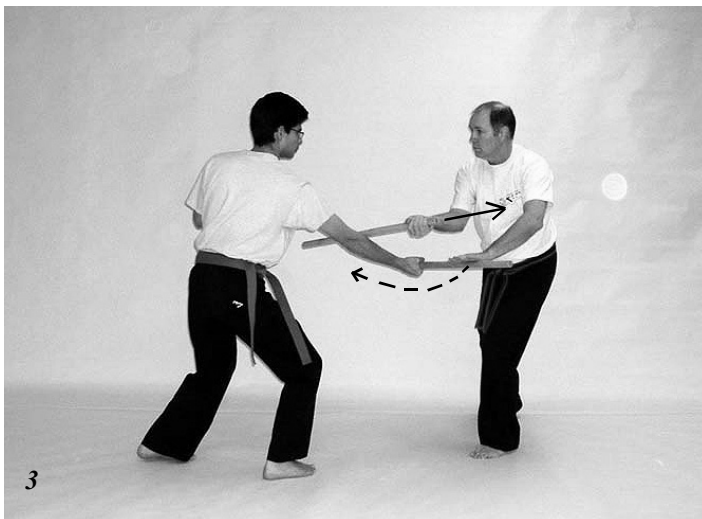
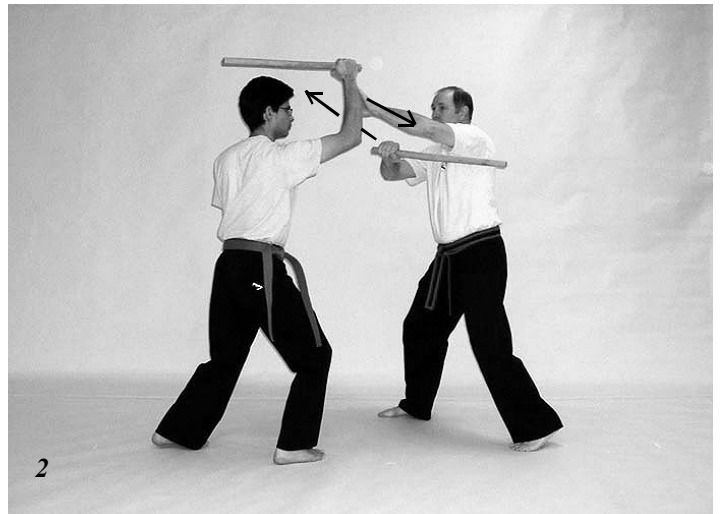
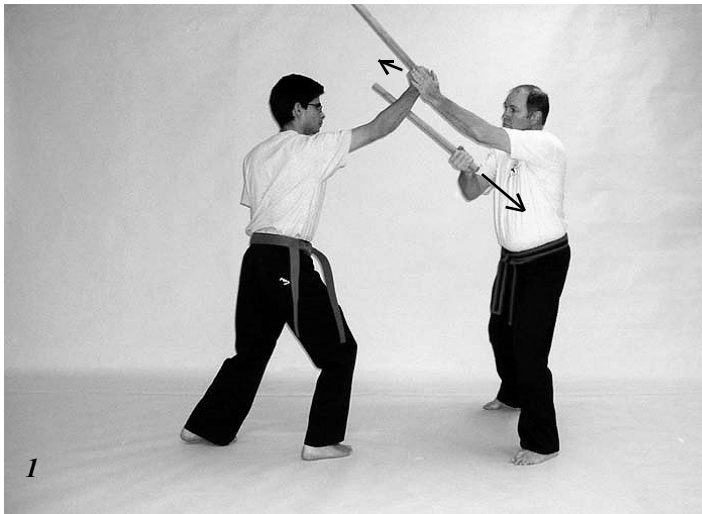
For historical purposes it is interesting to note that in Prof. Presas' first book, *Modern Arnis Philippine Martial Art "Stick Fighting,"* the banda y banda, rompida, abanico, and figure 8 are all shown with him executing them *espada y daga* (sword and dagger) style. These same techniques are in his next book, *The Practical Art Of Eskrima* in the chapter called *The Spanish Techniques Espada y Daga (Sword and Dagger)*.

Lesson 9. Basic Flow Exercises

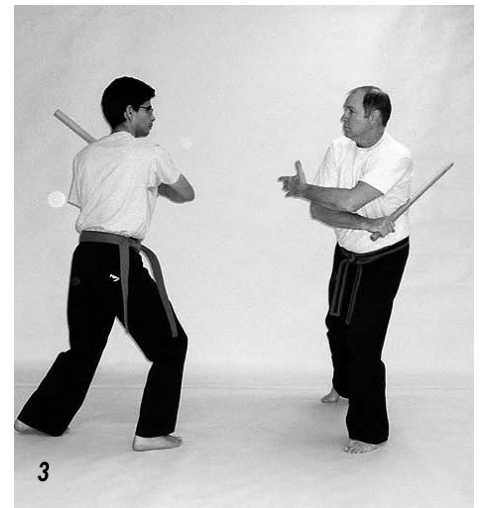
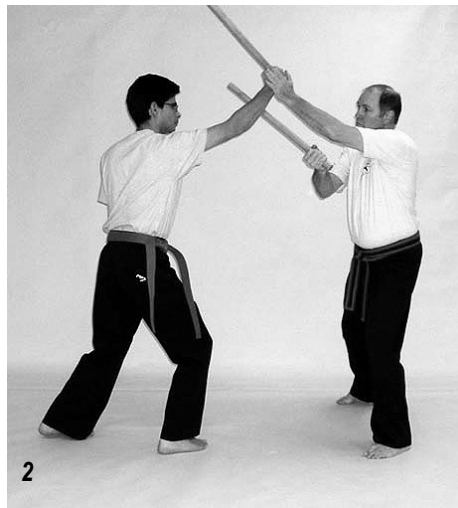
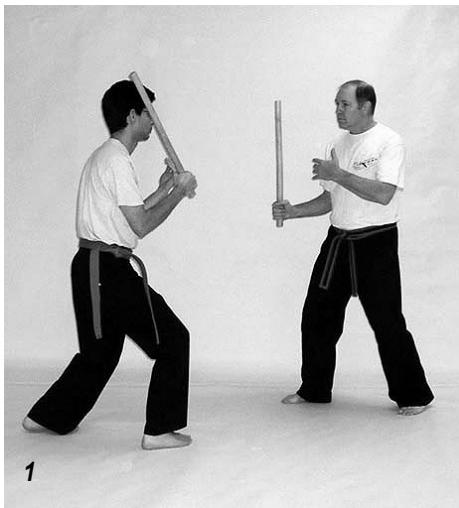
For me, the basic flow drills are where Modern Arnis begins to come alive and you begin to recognize motion rather than individual technique. Remy Presas was a master of motion. I believe these drills set one on the path towards becoming a master of motion. These drills are simple ones and are found in many styles of arnis, eskrima, and kali. To me, these are the foundations of one of the most important concepts in Modern Arnis – the flow.

The *first flow drill* came off of the banda y banda. Your partner struck at you, in this order, two #12 strikes and then two middle level strikes. Your defense was two high line banda y banda actions and then two middle level banda y banda actions. You side-stepped with the first two and you did a body shifting move called a “tuck” on the last two. Next, would learn to do an umbrella and slanting action for the first two #12 strikes. With the change in the defensive actions, your defensive stepping became much more pronounced. You would trade off who does the offensive actions and defensive actions, back and forth. This is the simplicity of this drill. A key point to note here is when you are doing your defensive actions, your cane is “stroking” and not impacting your partner’s arm. This is very key to training safety as well as acknowledging the blade origins of this drill.

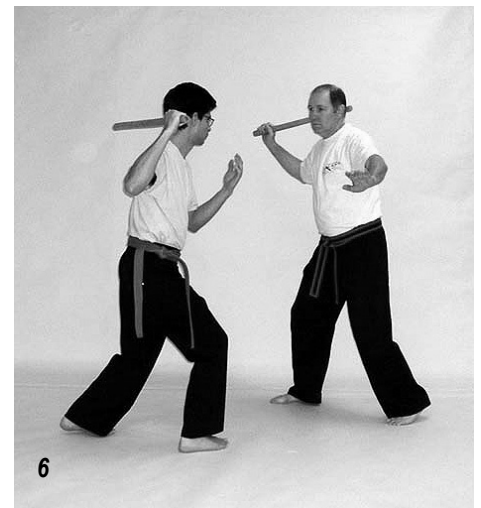
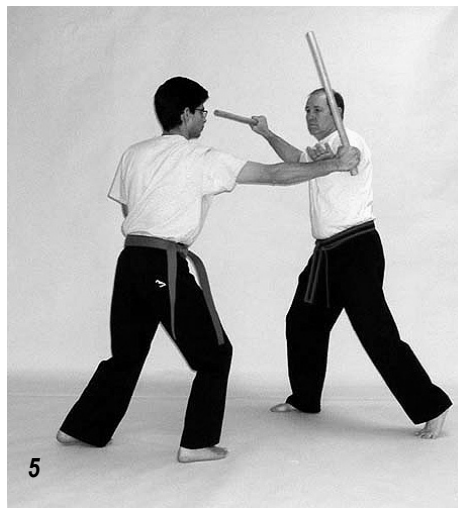
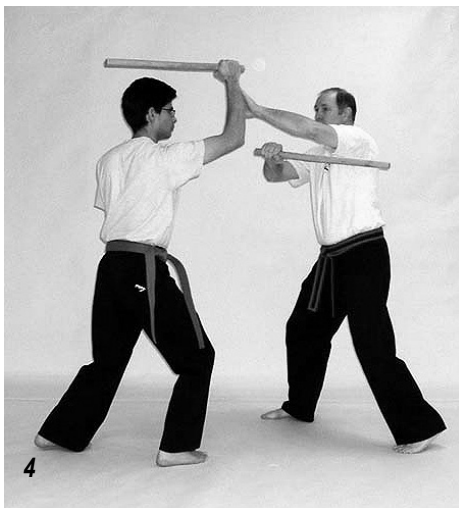
Photos 1&2 illustrate the high line banda y banda and photos 3&4 illustrate the low line banda y banda. Full sequence is shown on the following page.



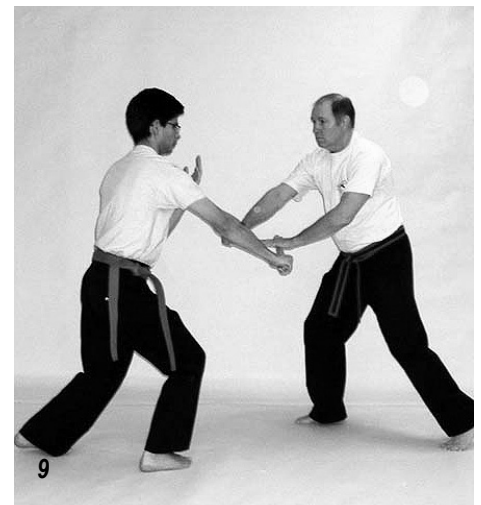
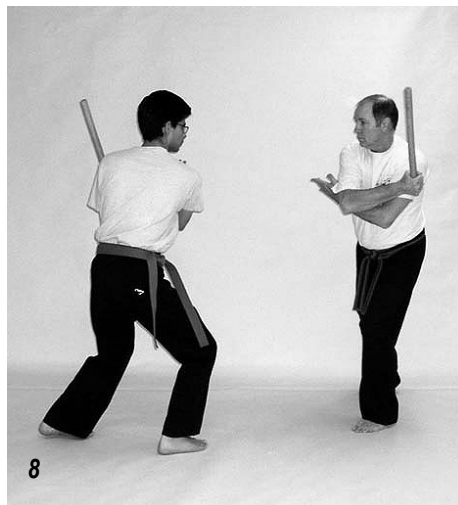
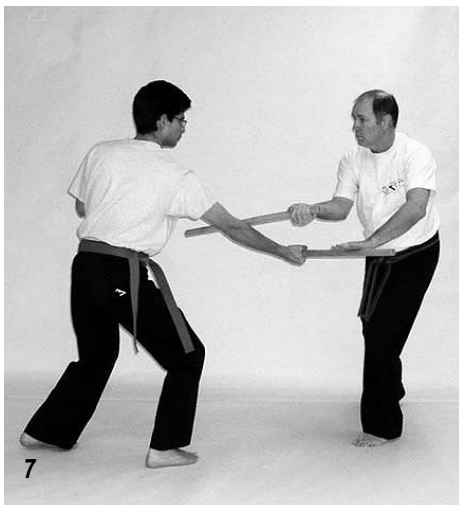
The basic flow pattern.



Your partner's #12 strike (2) is met with a left side step and high line banda y banda (3).



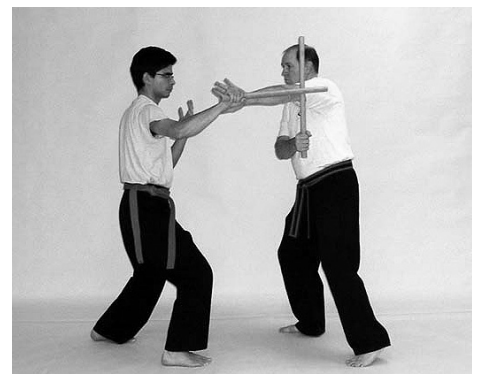
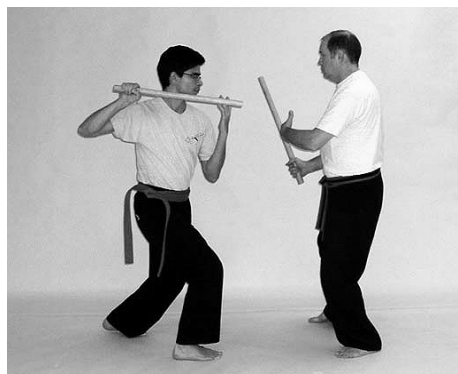
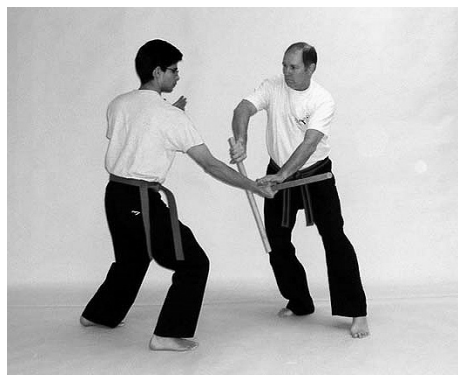
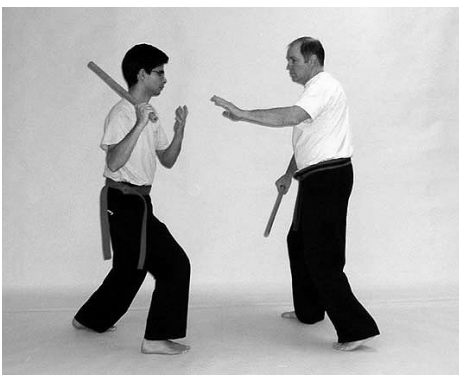
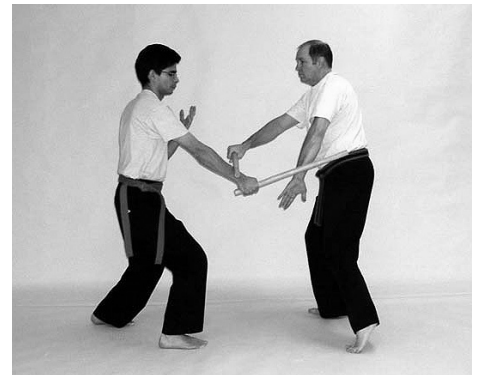
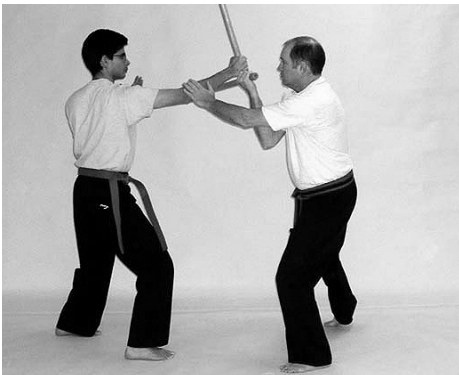
He follows with another #12 strike (4) and you step to your right and high line banda y banda (5).



Your banda y banda sets him up (6) to follow up with strike #3. You low line banda y banda (7). He feeds you a #4 strike and you execute another low line banda y banda (8&9). Your clearing his arm to your right side sets him up to repeat the 12, 12, 3, 4 feed pattern. You can also switch who feeds at this point and you become the feeder by striking at him with strike #12.

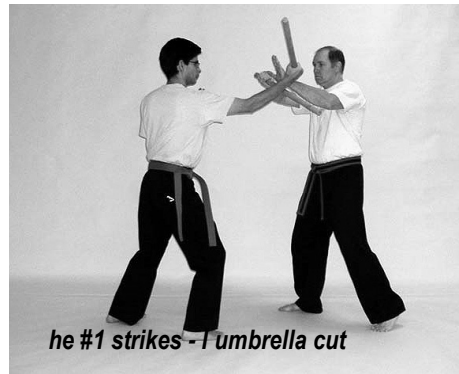
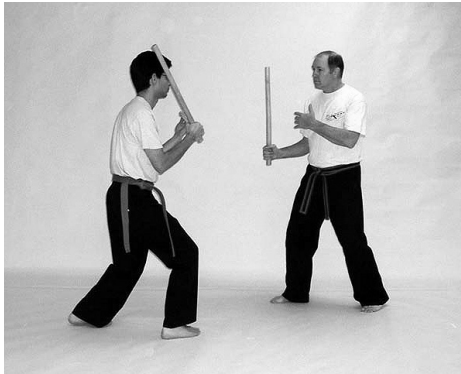
The *second flow drill* came after you had learned a few more of the classical styles such as rompida and palis palis to add to your banda y banda, umbrella, and slanting. Here your partner strikes at you with any of the 12 basic strikes and you defend yourself with any of the flowing defenses (banda y banda, slanting, umbrella, rompida, palis palis). Your partner keeps striking at you in random order as you continue to step and defend, step and defend.

You start out slowly so that you can develop a continuity of motion. When you go slowly you have the luxury of making a mistake, recognizing it analytically, and correcting it on the spot. As you get more skilled and become more flowing, you up the speed until you reach a point where you can go full speed with this drill.

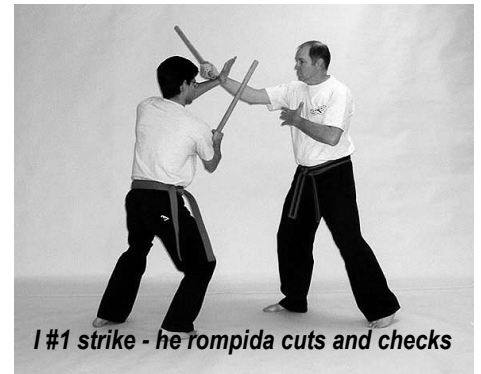


The next drill that comes is what Prof. Presas called *give and take*. This is continuous attack and defense drill where, instead of your partner continually feeding you strikes, you now defend and counter, he defends and counters and so on. This back and forth is a very good drill because it will teach you to recognize the telegraphing of your partner's action while also teaching you to defend from any position. Prof. Presas would have us do this by the hour back in the 1980's.

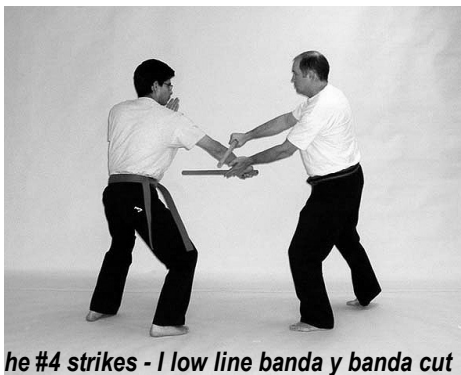
Initially your defensive actions were "strokes," cutting actions. As you get the ability to control your cane more and more, your defensive actions can include strikes to the arms as well as simultaneous checks and spikes (punyo) attacks to the arm. This drill can get very creative by including disarms, locks, and throws as part of the package.



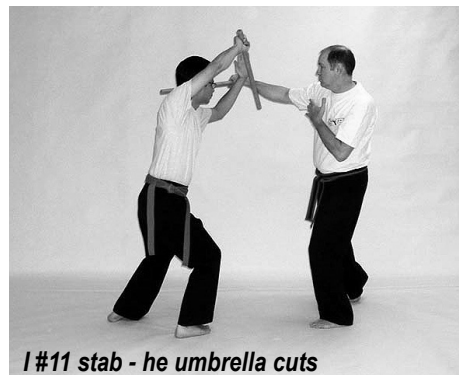
he #1 strikes - I umbrella cut



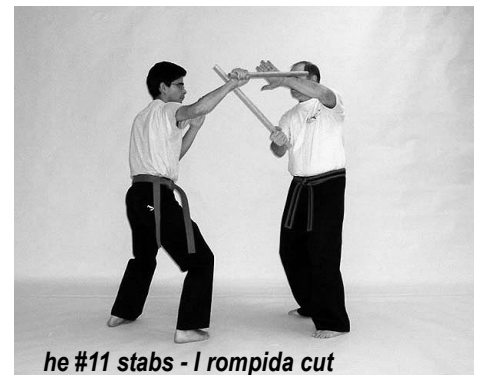
I #1 strike - he rompida cuts and checks



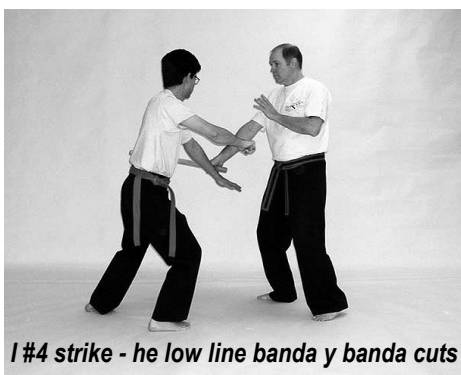
he #4 strikes - I low line banda y banda cut



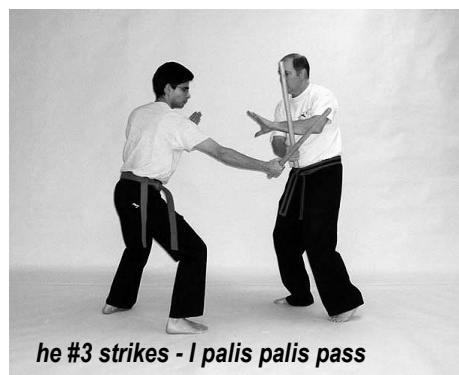
I #11 stab - he umbrella cuts



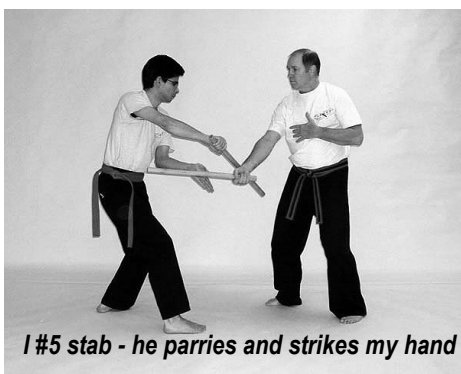
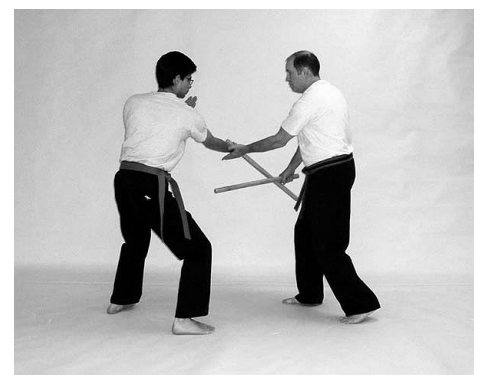
he #11 stabs - I rompida cut



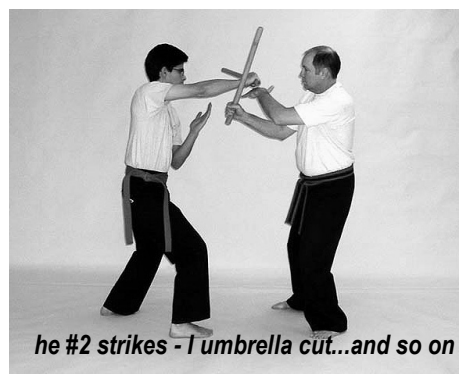
I #4 strike - he low line banda y banda cuts



he #3 strikes - I palis palis pass



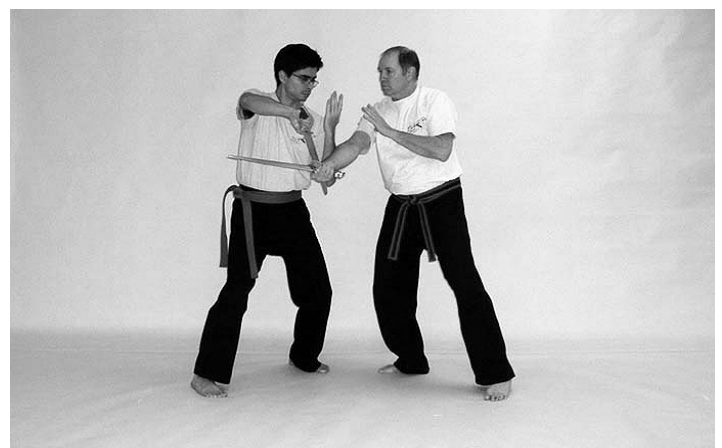
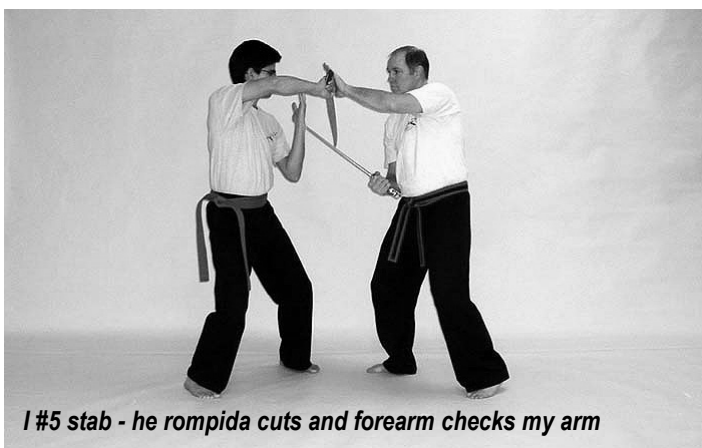
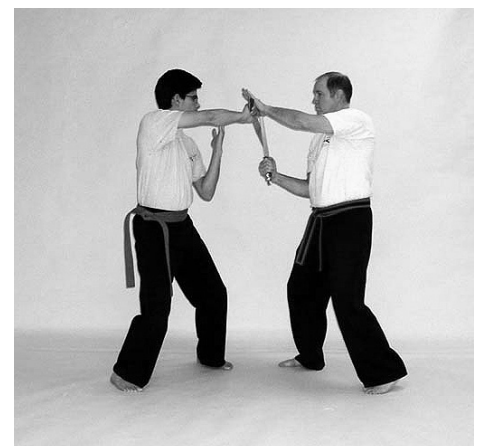
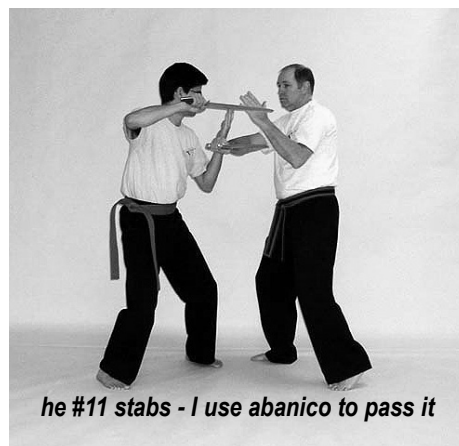
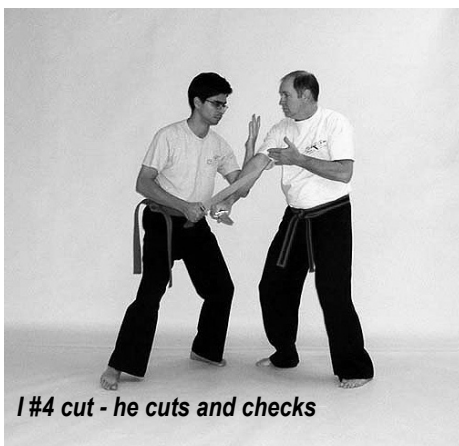
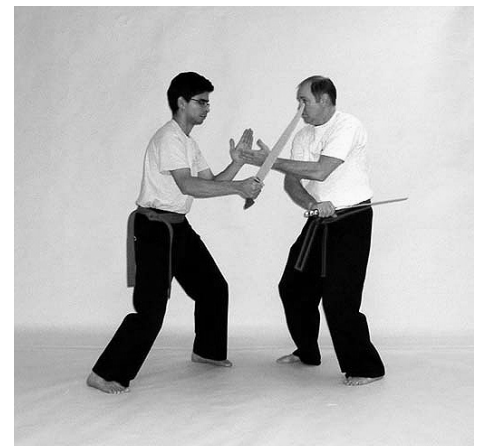
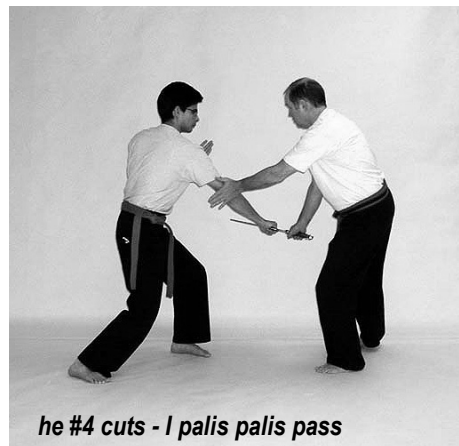
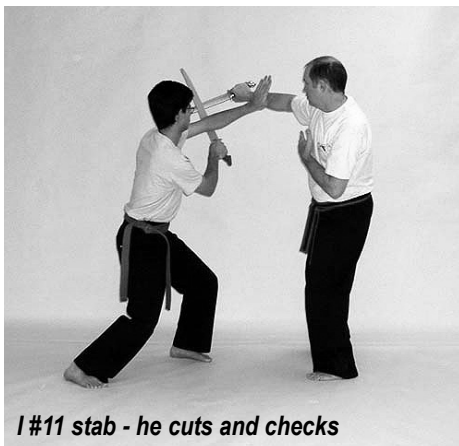
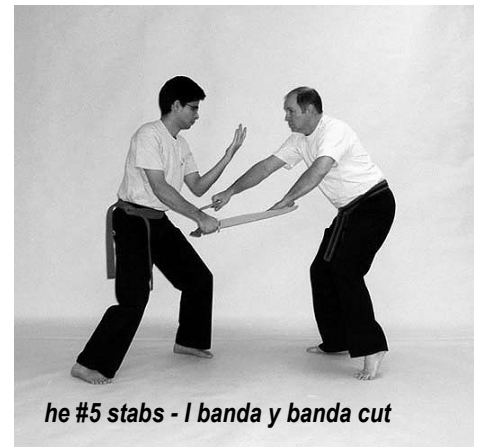
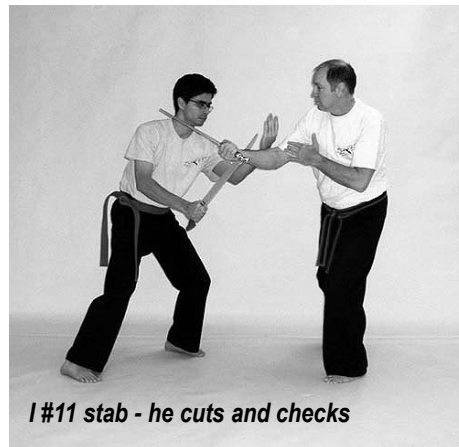
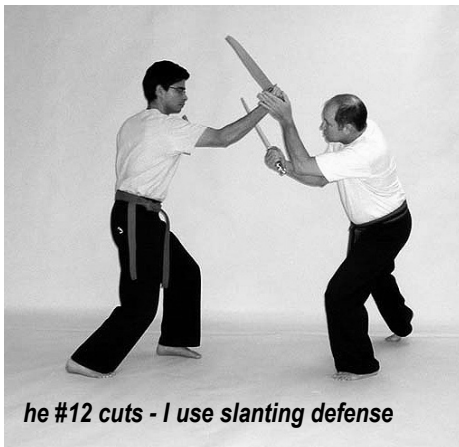
I #5 stab - he parries and strikes my hand



he #2 strikes - I umbrella cut...and so on



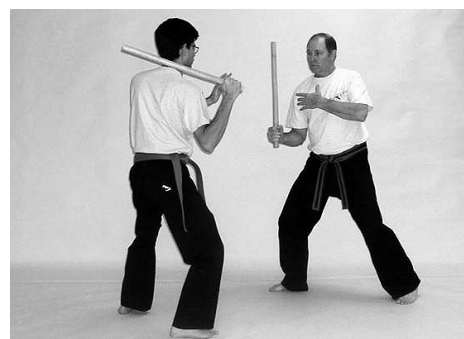
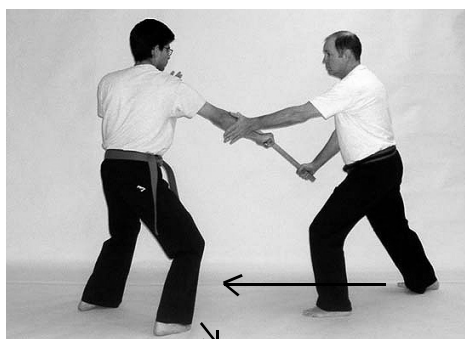
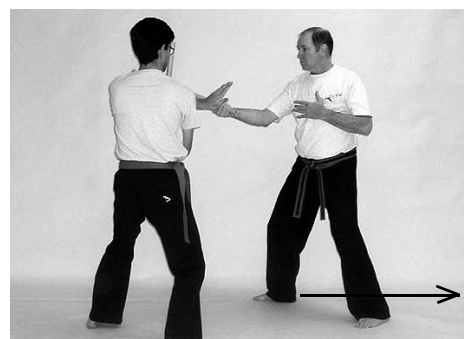
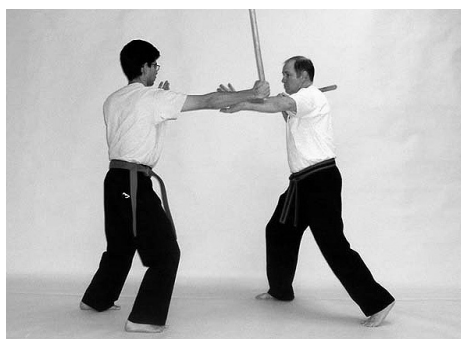
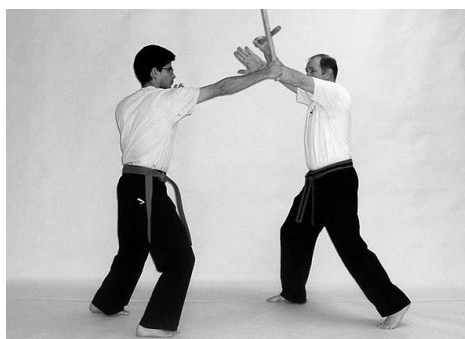
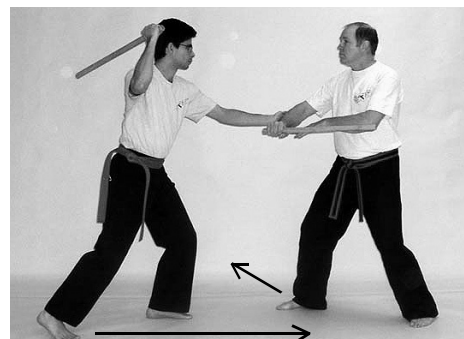
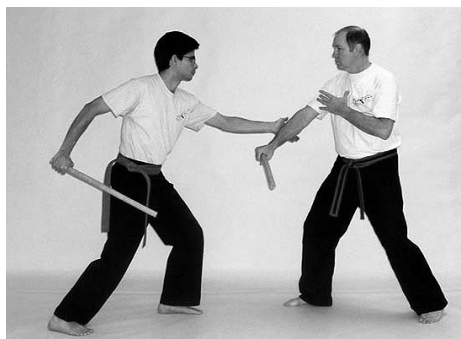
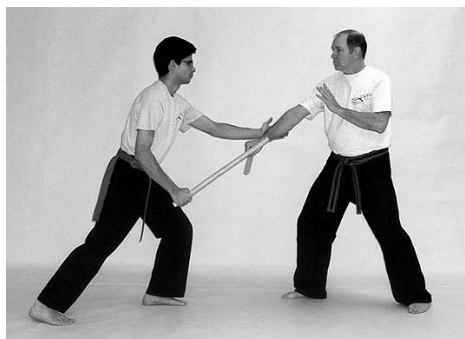
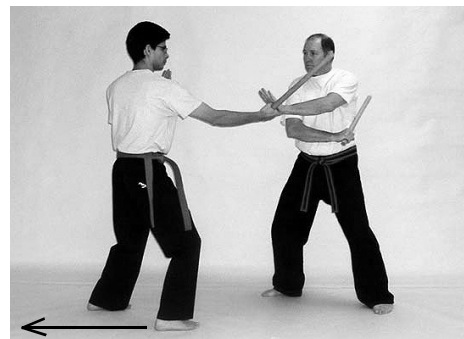
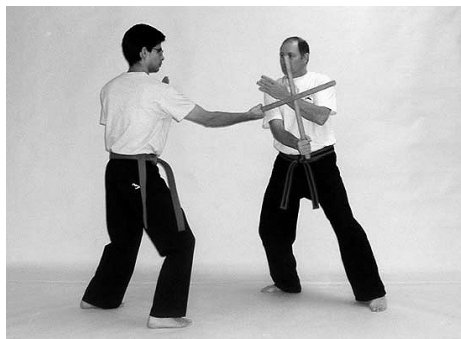
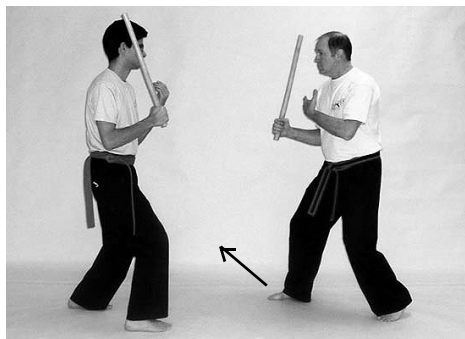
Here is an example of give and take play with training bolos. The key here is to maintain edge and point awareness at all times.



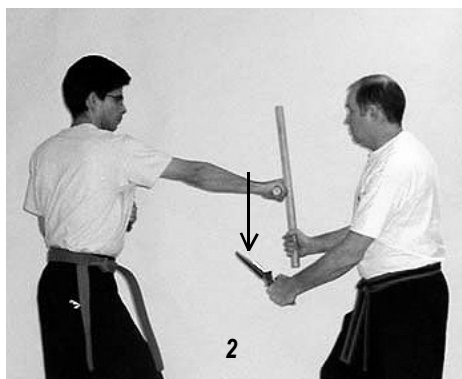
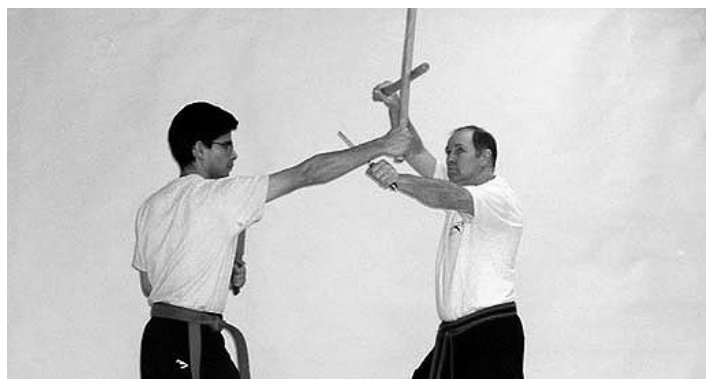
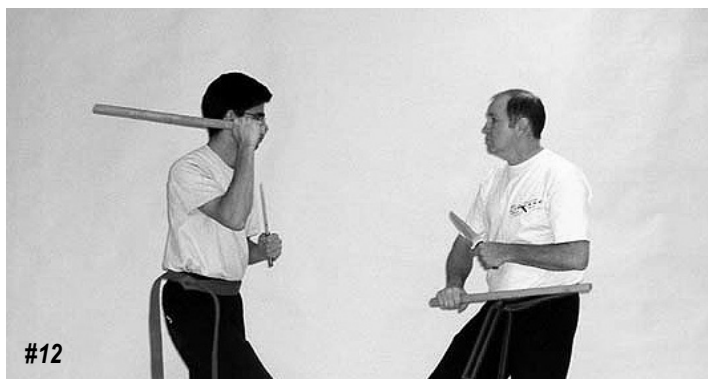
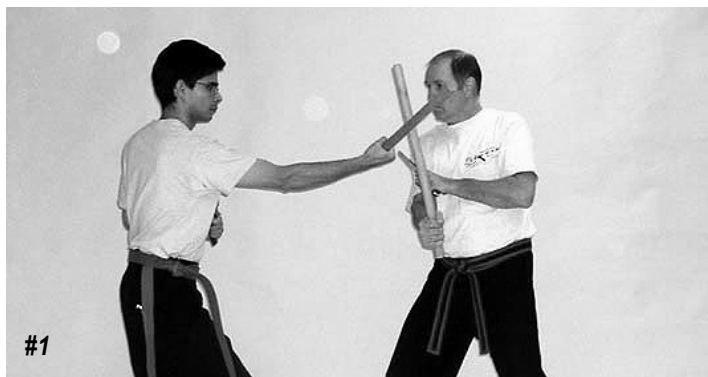
The next drill is what Prof. Presas called *6 count*. This drill is done at a farther distance than the give and take drill, where your defensive action is to block his stick with your stick rather than cut his arm. The basic drill goes like this:

1. your partner strikes at you with strike #1 - you angle step, cut through his strike and check his hand
2. you counter with strike #4 - your partner steps back and does a right sided drop shot
3. he steps back in and counters with strike #12 - you side step to your right and do an umbrella defense
4. you counter with strike #1 - your partner angle steps, cuts through your strike and checks your hand
5. he counters with strike #4 - you step back and do a right sided drop shot
6. you step back in and counter with strike #12 - your partner side steps to his right and does an umbrella defense

The sequence begins anew when he counters with strike #1. This drill is good for emphasizing body shifting in your defense as well as making your counter strike flow straight from your defense. Once you are skilled at the basic form of this drill, you can insert all sorts of different strikes and keep the flow going.



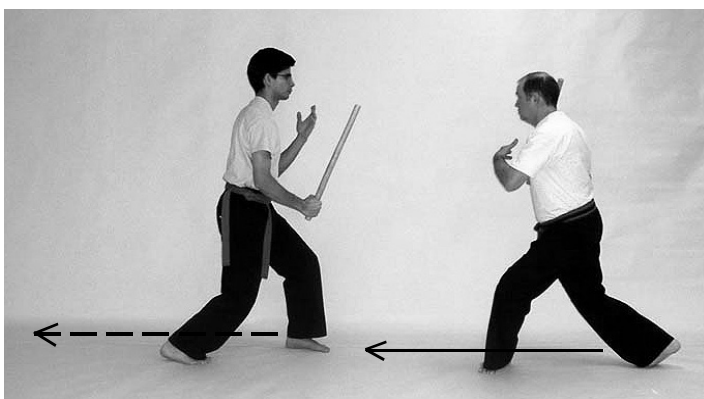
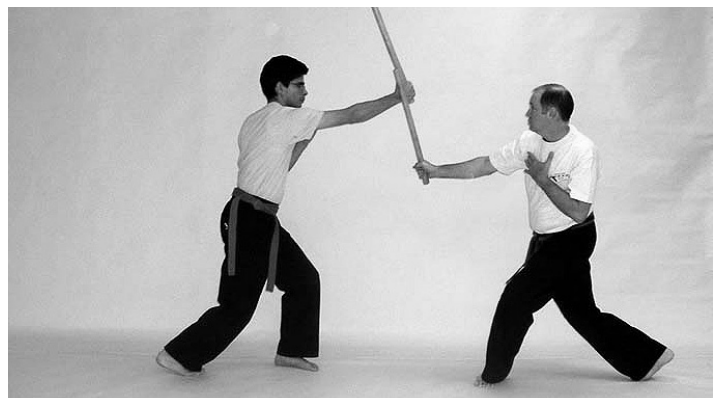
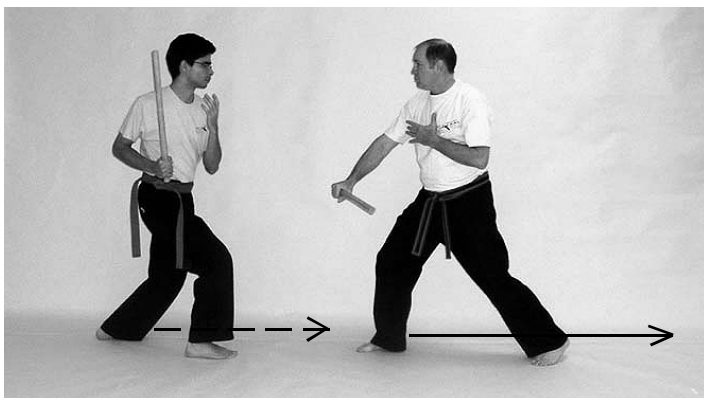
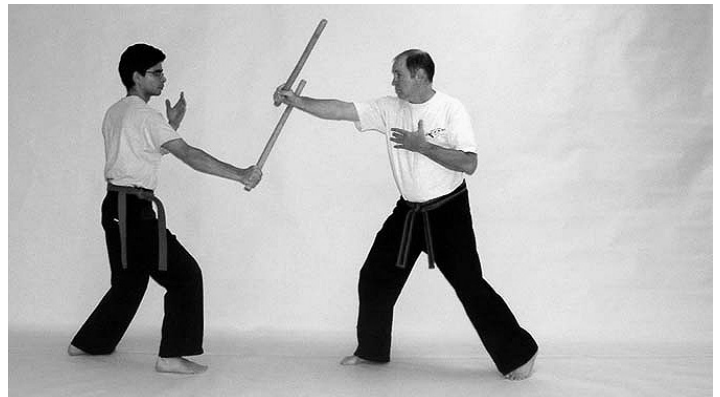
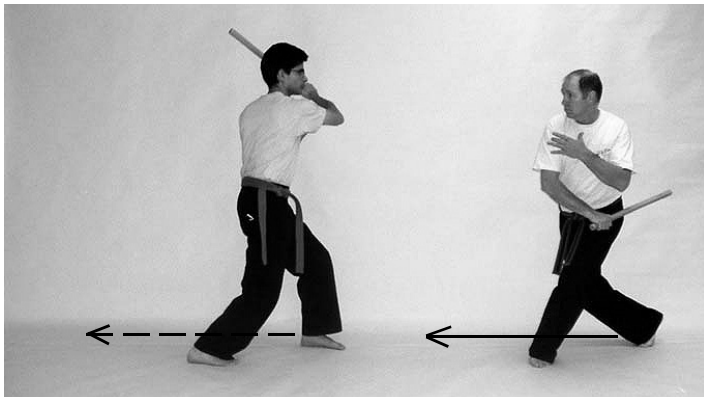
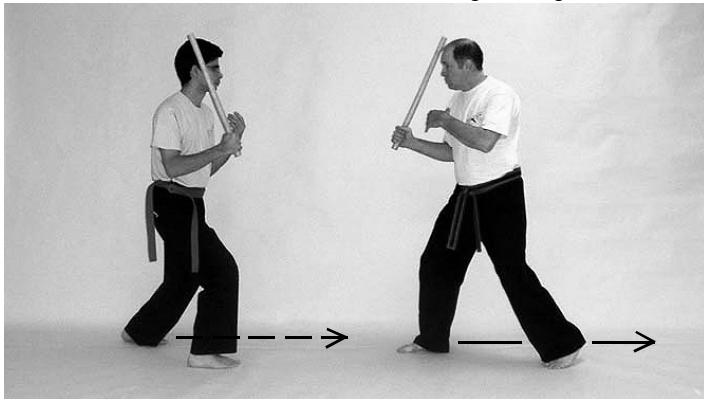
Here is an interesting point made by Rocky Pasiwk. *"Actually Modern Arnis 6 count was originally taught Espada y Daga, that would switch without interrupting the flow, into stick to stick and eventually into empty hand trapping and into block and lock. But over the years GM Presas found it hard to teach at seminars so he changed it to stick to stick."* Rocky learned it back in 1977. While I learned the drill in 1980, we did a little bit of it espada y daga style but mostly it was stick and empty hand by that time.



There are several actions available for you when you do the 6 count with espada y daga. The three above photos show you can check (1), cut (2), and pass (3).

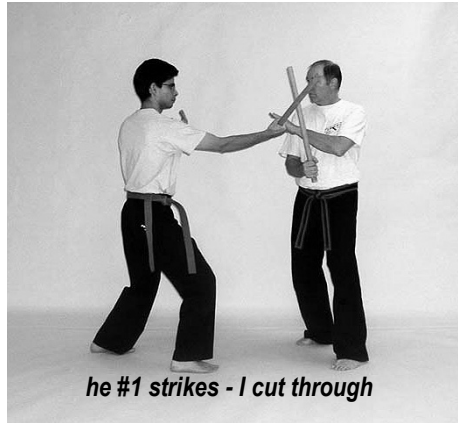
Here are a couple of other flow drills we do at my school that Remy Presas *didn't* teach me.

The first one is a *largo mano* (long range) drill I got from Leo Giron's group. It is a simple back and forth, retreat and counter stroke drill. Your partner steps in at you and either strikes with #1, #2, or #12. You step back out of range of his strike and "cut" his hand or wrist. Right after the cut you step in and launch your counter strike and he does the same defensive action to you. I like this drill as it deals with a much longer range than what the Professor stressed. It rounds out the game.

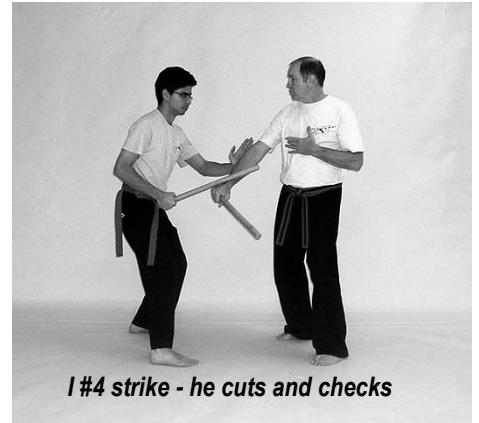


Note: Once you are comfortable with strikes 1,2, &12, you can introduce the rest into this drill.

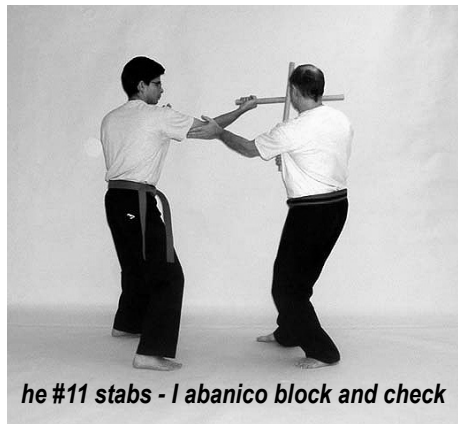
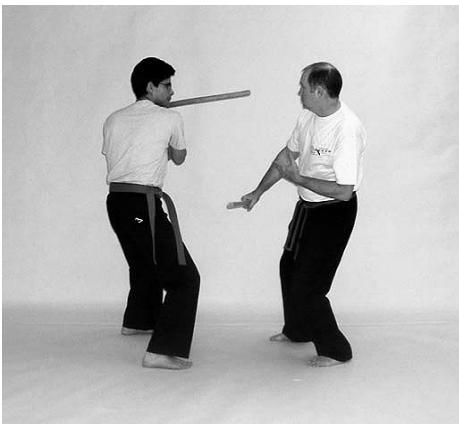
The second one is a *stationary variation of give and take*. This is where you remain stationary and use all kinds of body shifting, including ducking, to aid your defensive actions. This is a good drill to train you to respond when you have limited space in which to move.



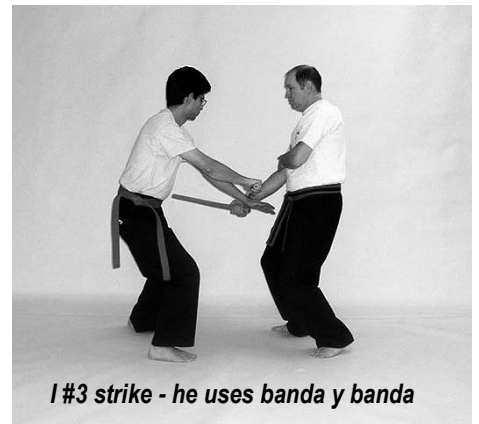
he #1 strikes - I cut through



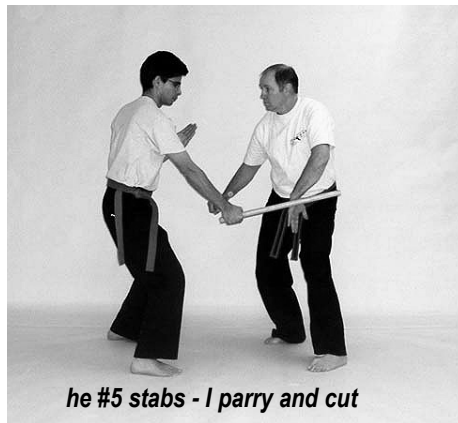
I #4 strike - he cuts and checks



he #11 stabs - I abanico block and check



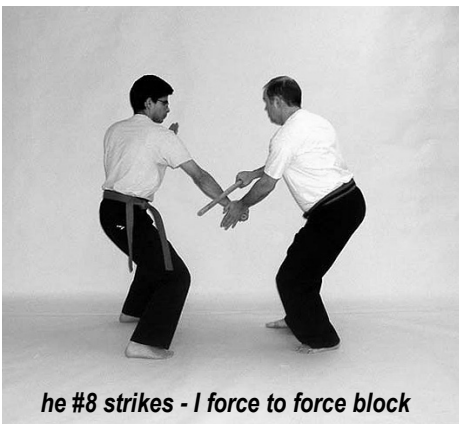
I #3 strike - he uses banda y banda



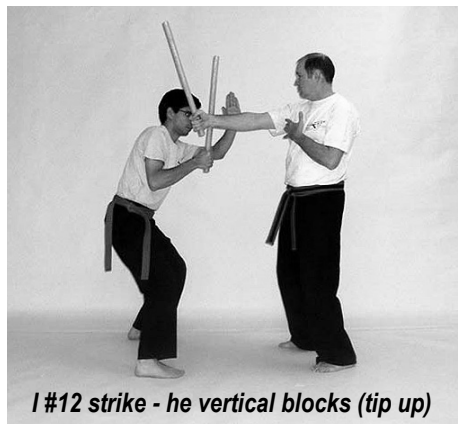
he #5 stabs - I parry and cut



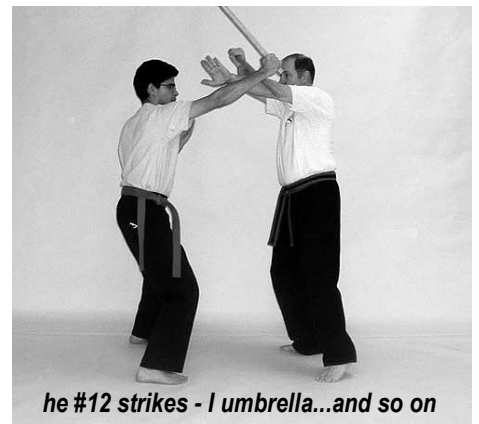
I #11 stab - he uses banda y banda



he #8 strikes - I force to force block



I #12 strike - he vertical blocks (tip up)

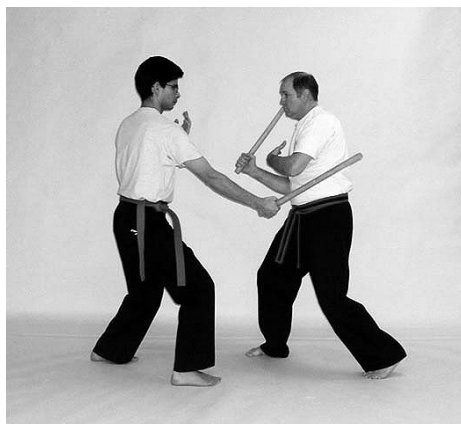
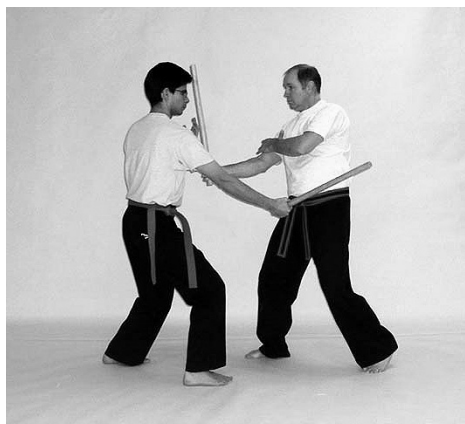
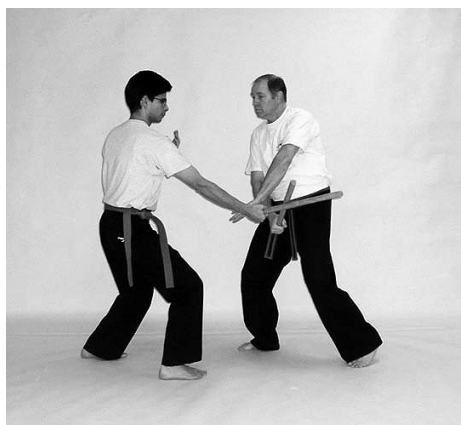


he #12 strikes - I umbrella...and so on

Lastly, we do a drill called *repetitions*. You begin with 3-second repetitions. You start striking/cutting at your partner, who remains motionless. Every three seconds he fires a shot at you. You defend and continue your offensive striking without any stop in your action. You may need to redirect your strike into a defense, which is okay. The key idea here is to not stop but to continue being in motion. Then your partner cuts it down to two seconds, one second, and finally he is throwing a continuous barrage at you as you are hitting and defending.

This drill is for training you to get your attention out so as to include your opponent, to be able to see his action as you are striking. Quite often a person will get a “tunnel vision” and only concentrate on what he is doing rather than include his opponent. If he does this, he will get hit by his opponent's counter strike. If his attention includes his opponent, in the words of Remy Presas, “*You will be there already.*”

In the example photos below, you see me strike with strikes #3, 5, 8, and then my abanico gets interrupted by his #4 strike. Mid move I block it and continue with a punyo strike and #12 and again mid preparation for a #1 strike, he interrupts with his own #11 stab. I shift and block it. I would continue my striking from here. The idea is to do this in a continuous flow - no breaks.



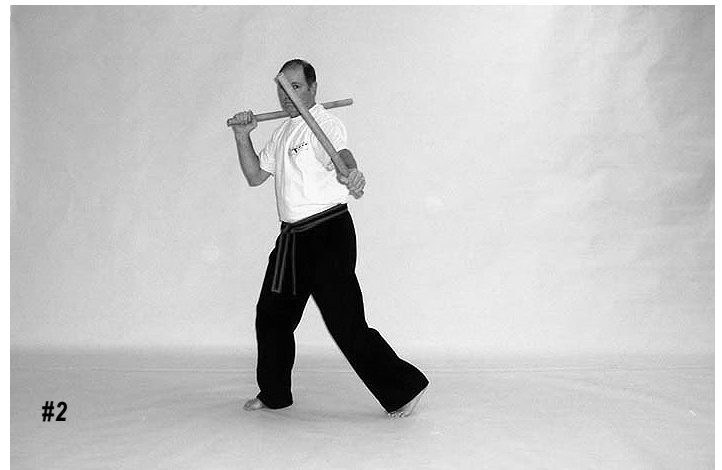
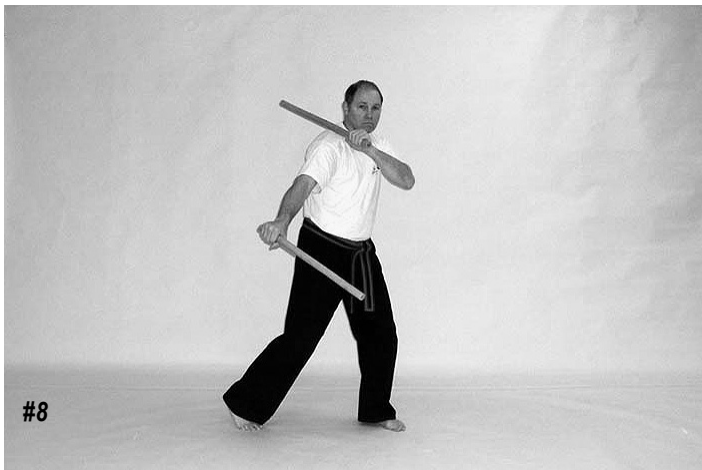
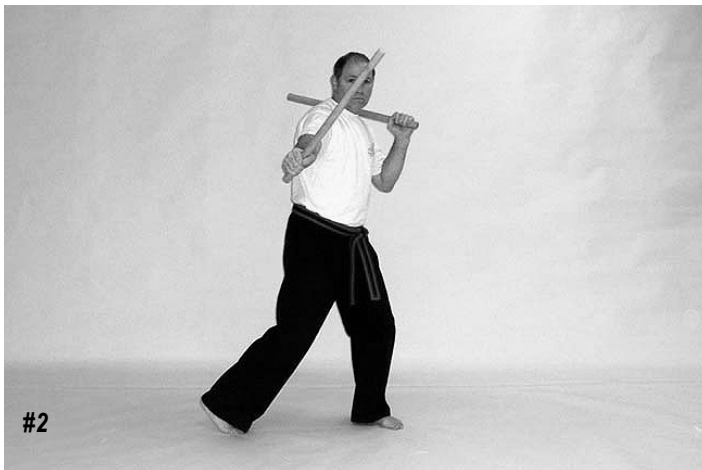
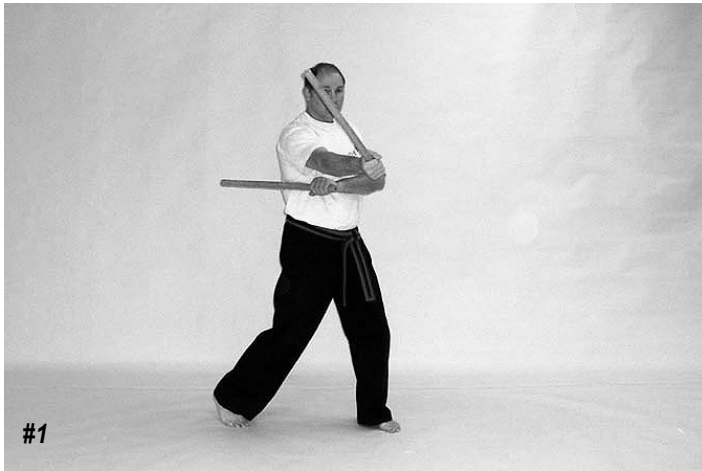
A key point of all these flow drills is they teach you to be able to move from wherever your arms are right at that moment.

Lesson 10. Intermediate Double Cane – Sinawali & Redonda

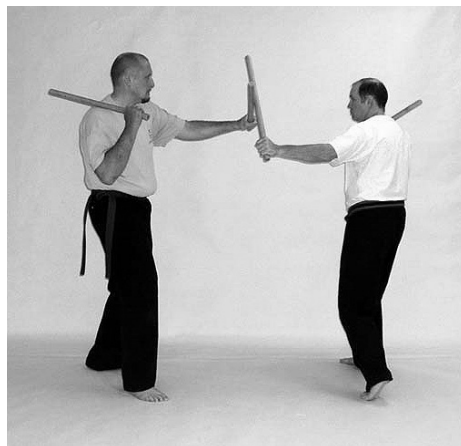
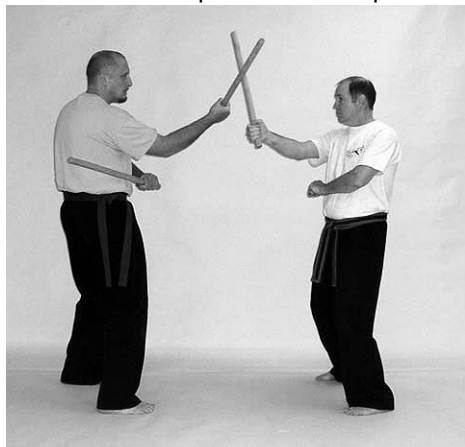
The double sinawali is the next in the sinawali series Prof. Presas taught me. You change hands with each strike and the pattern is high-low-high. The striking sequence is #1, #8, #2. The beginning is the same as in single sinawali.

1. Taking a right hand perspective on it, your first strike is a right hand #1 with your left hand chambering under your striking arm.
2. Your left hand strikes down with a #8 strike while your right arm chambers over your left shoulder.
3. Your right hand strikes out with a #2 strike while your left hand chambers back over your left shoulder in preparation for a #1 strike. You then repeat the same sequence on the other side.

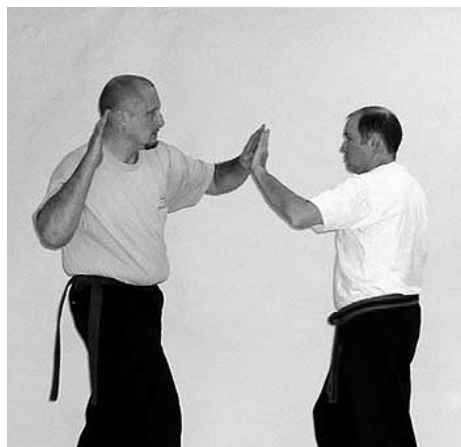
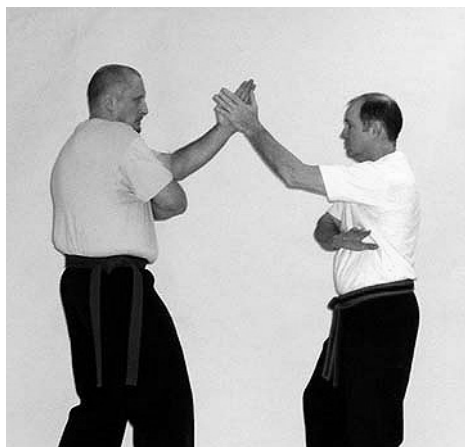
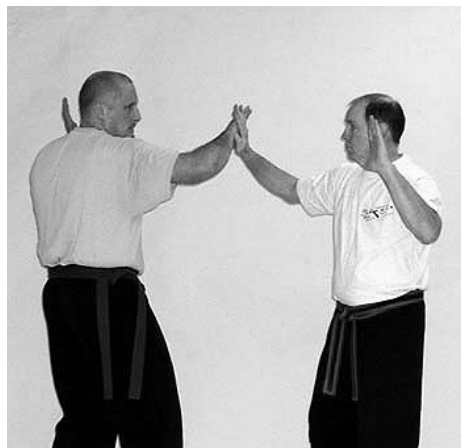
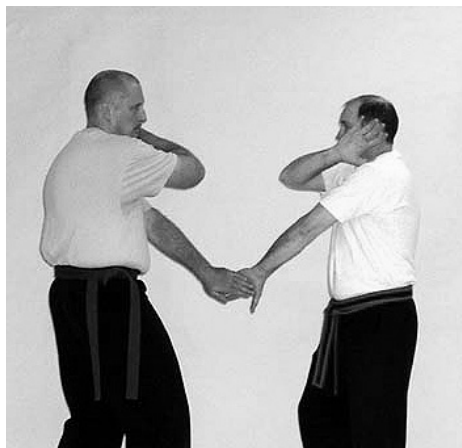
An easy way of looking at it would be you strike on the high line (#1) and what is left open? The low line. So you strike to the opening (#8). When you strike the low line, what is open now? The high line is so you now strike it (#2).



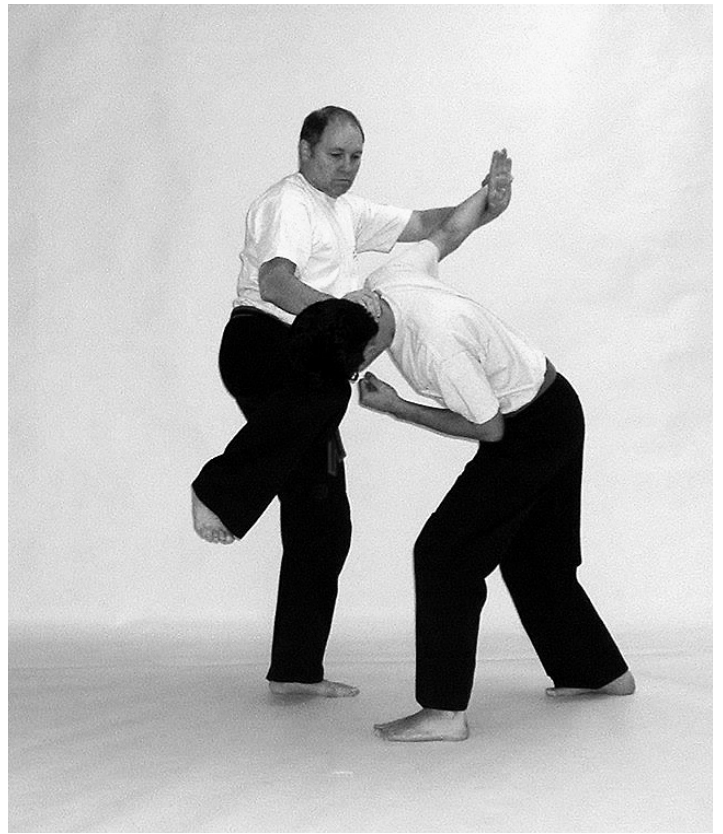
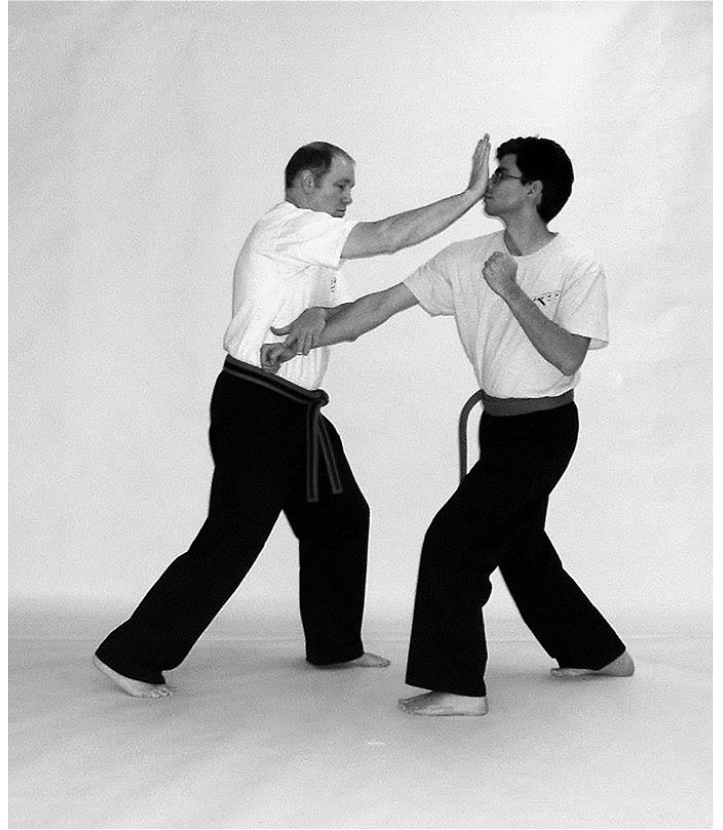
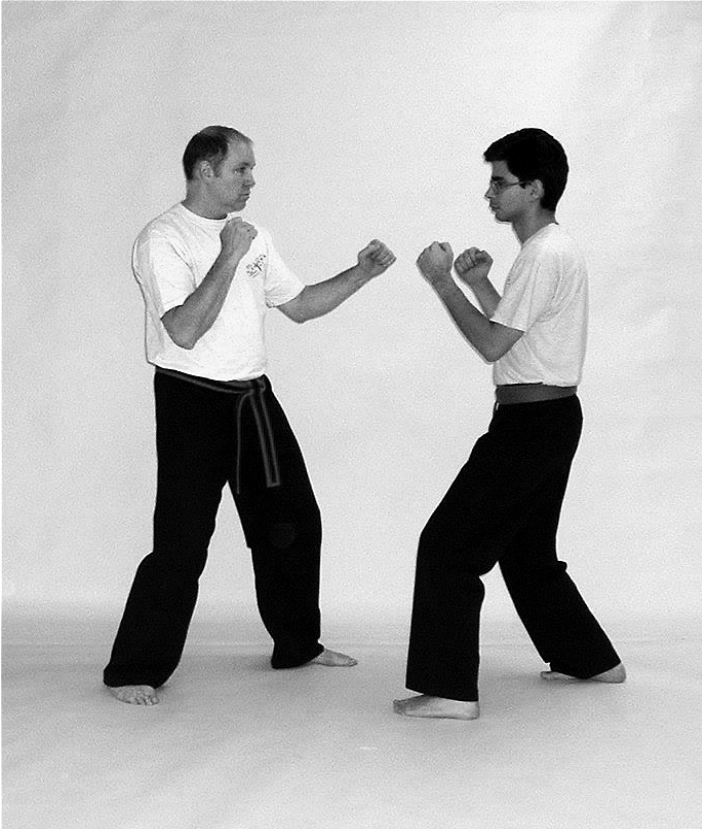
Double sinawali practice with a partner.



Remy Presas also taught to do this drill empty handed.



Prof. Presas had many different empty hand translations for the double sinawali. One of them is a defensive strike which goes right into a knee attack finishing move.



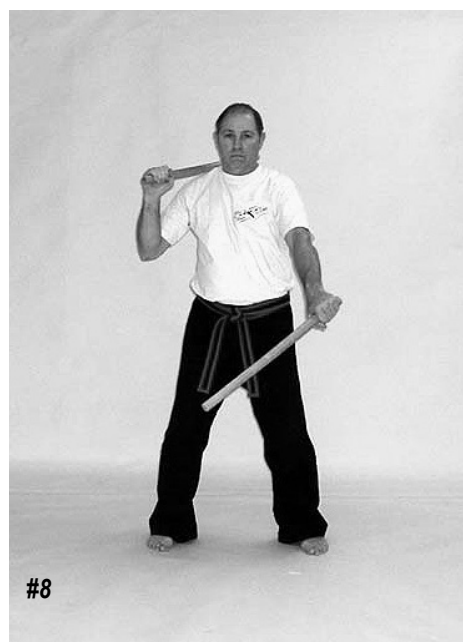
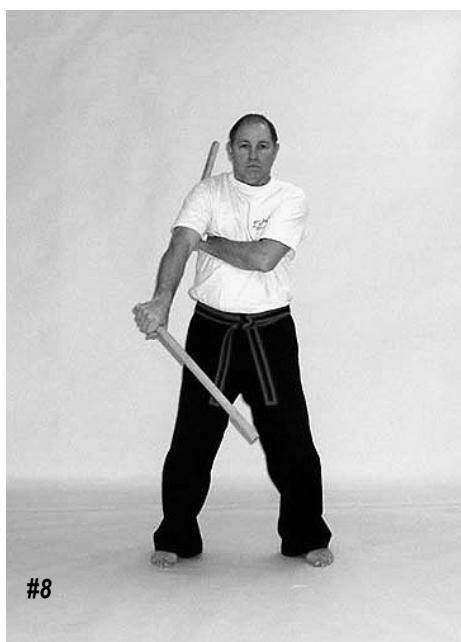
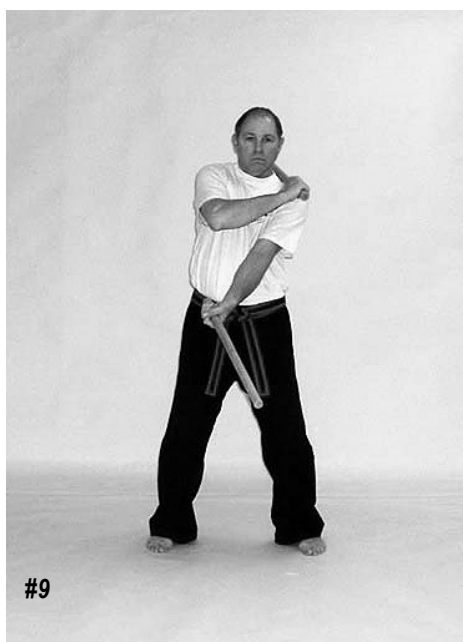
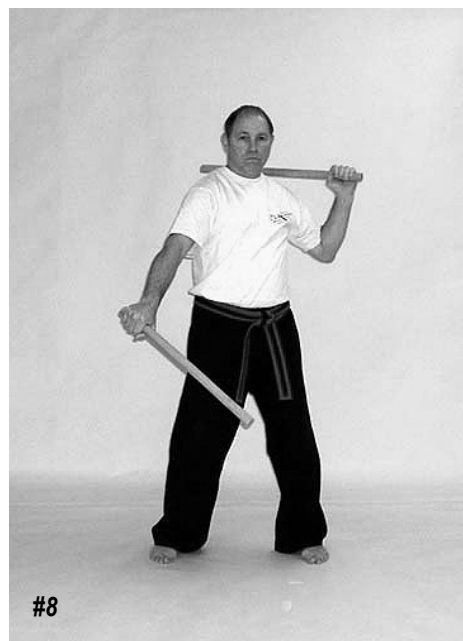
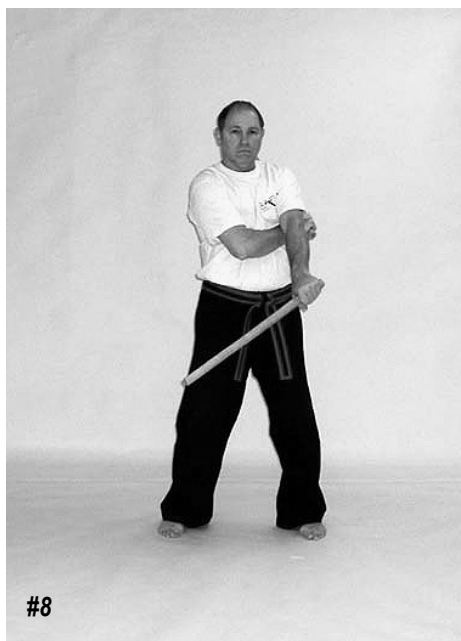
The *reverse sinawali* is a low line pattern of alternating strikes. Prof. Presas attributed this to the actor Dean Stockwell. Here is what he says from volume 2 of his 1985 tape series:

"There are so many kinds of variation of double stick. This technique, in 1972...it was Dean Stockwell who discovered this technique. This technique, it was discovered by your fellow American, not me. I teach the guy first like this (RP demonstrates a redonda). And later on, Dean Stockwell moves the cane like this (RP demonstrates a high line reverse redonda movement with the striking going upwards). He move like that is a reverse."

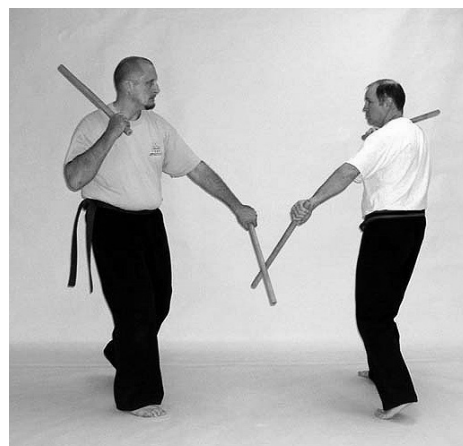
I doubt that Dean Stockwell is the first person to execute this cane maneuver as in Rey Galang's book, *Complete Sinawali*, this is referred to as the "*reverse whirlwind (redonda salok-saboy)*." Regardless of its origin, this is the third of the three sinawalis taught in Modern Arnis.

The striking pattern for reverse sinawali is:

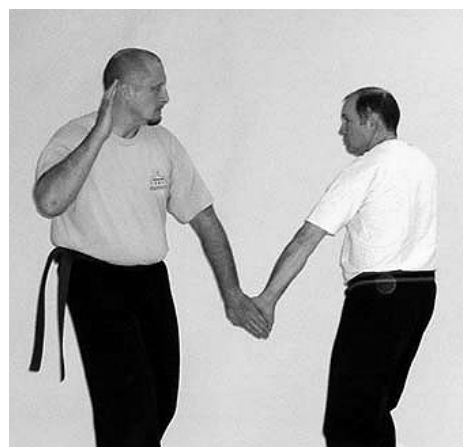
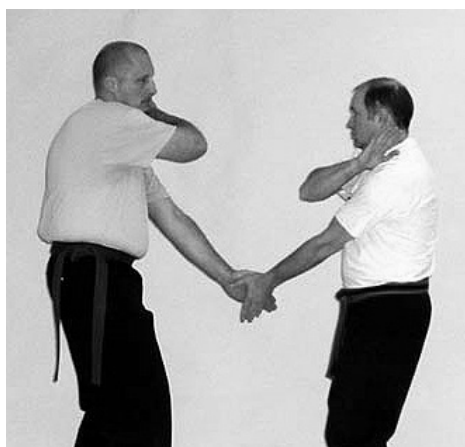
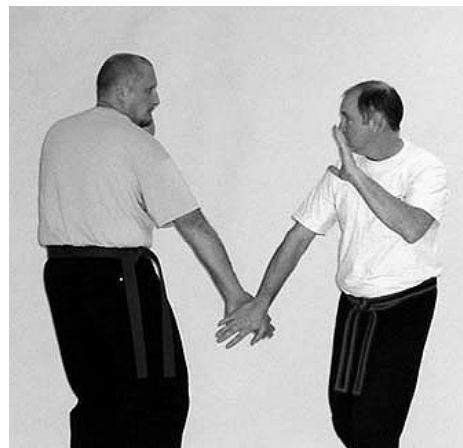
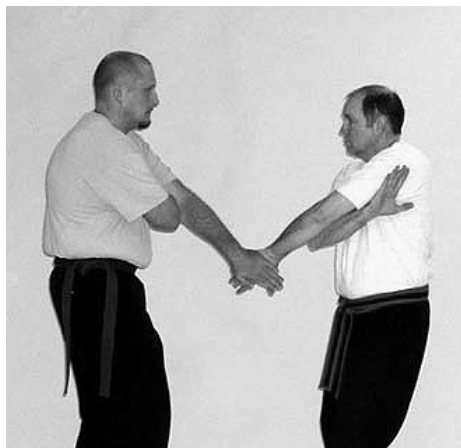
1. (right hand side) you #9 strike and chamber your left hand over your right shoulder.
2. #8 strike with your left hand while chambering your right under your left armpit.
3. #8 strike with your right hand while you chamber your left hand over your left shoulder.



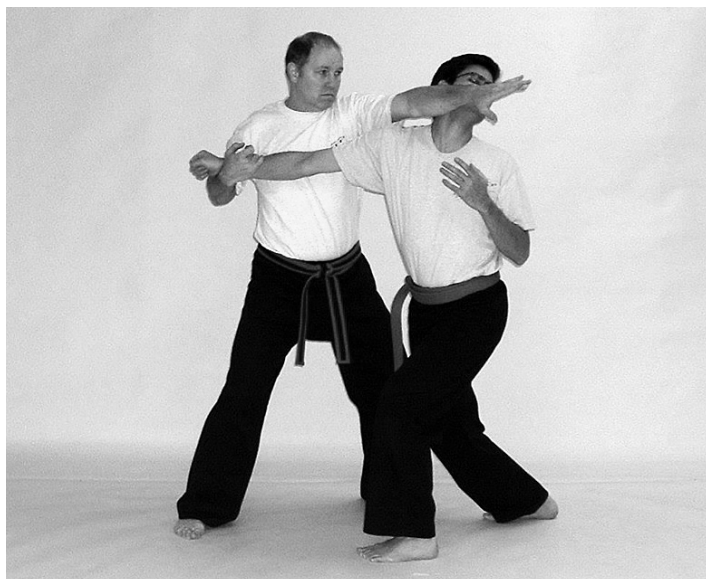
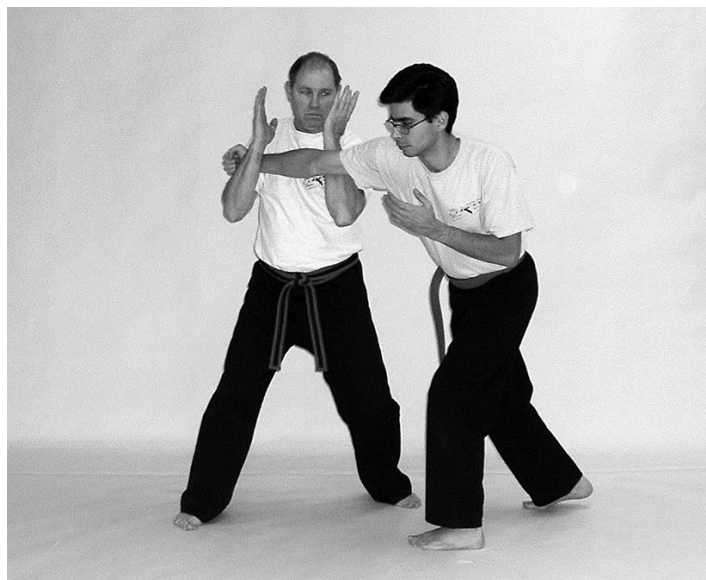
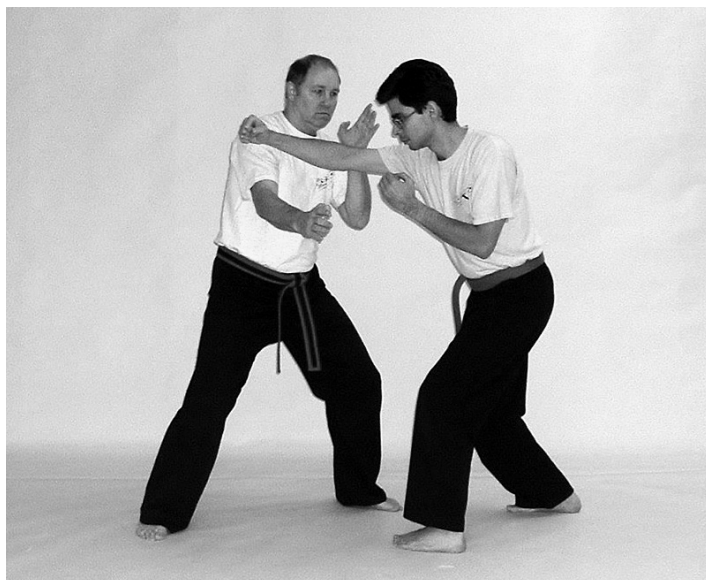
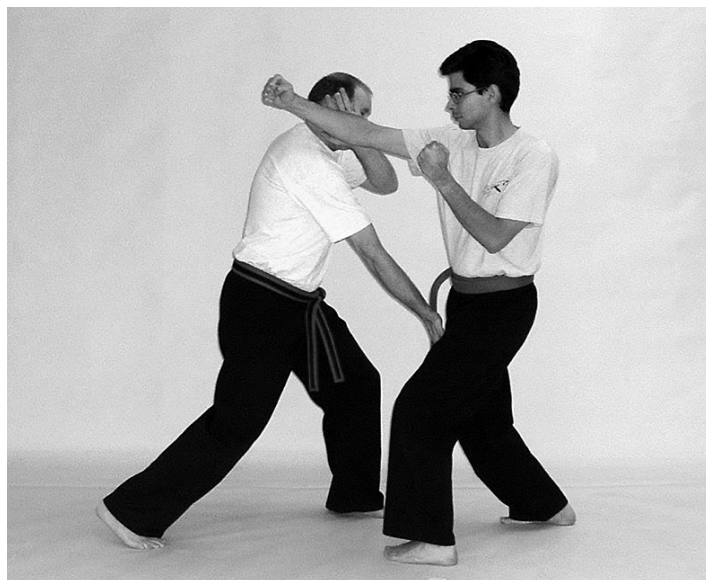
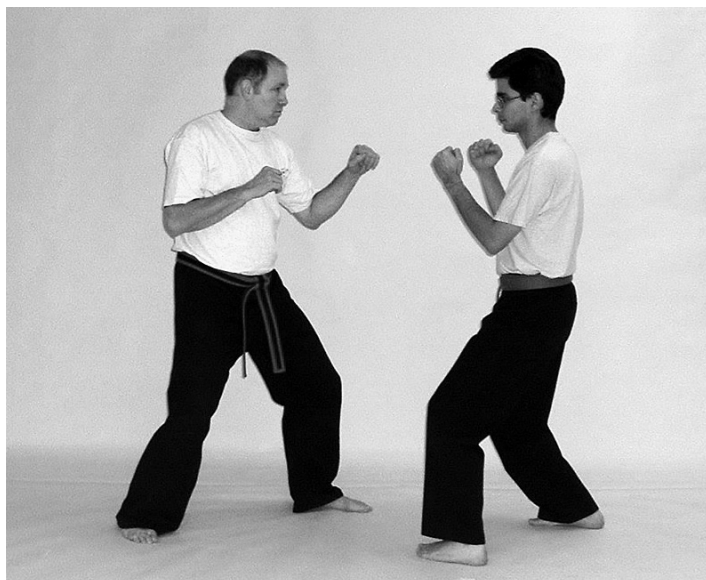
Example of reverse sinawali partner practice.



Example of reverse sinawali empty hand practice.



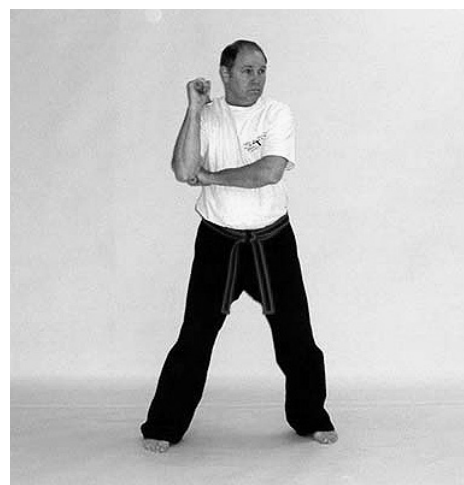
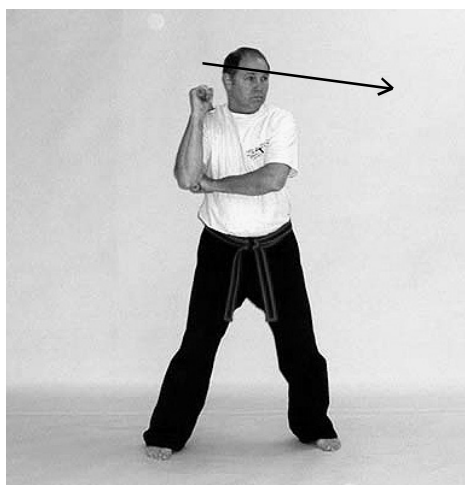
Example of empty hand reverse sinawali application - parry and groin strike, elbow wrench into a takedown.



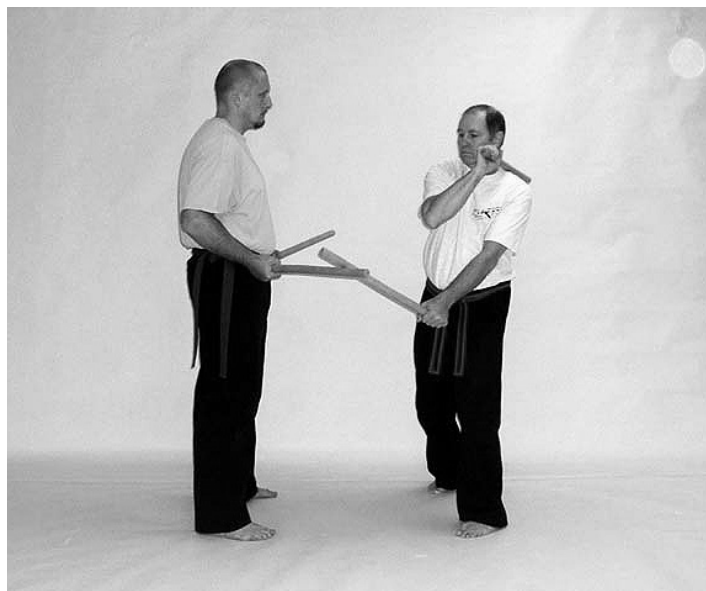
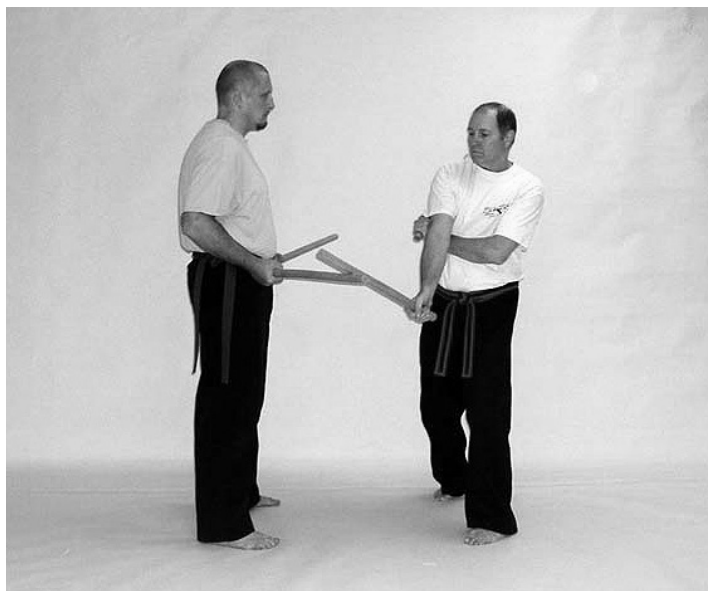
The *redonda* was called the *redonda* or *redonda X* movement in his first book. He did this two different ways. When he taught us he would have us do this action with full arm power strikes.

The full arm action goes as such:

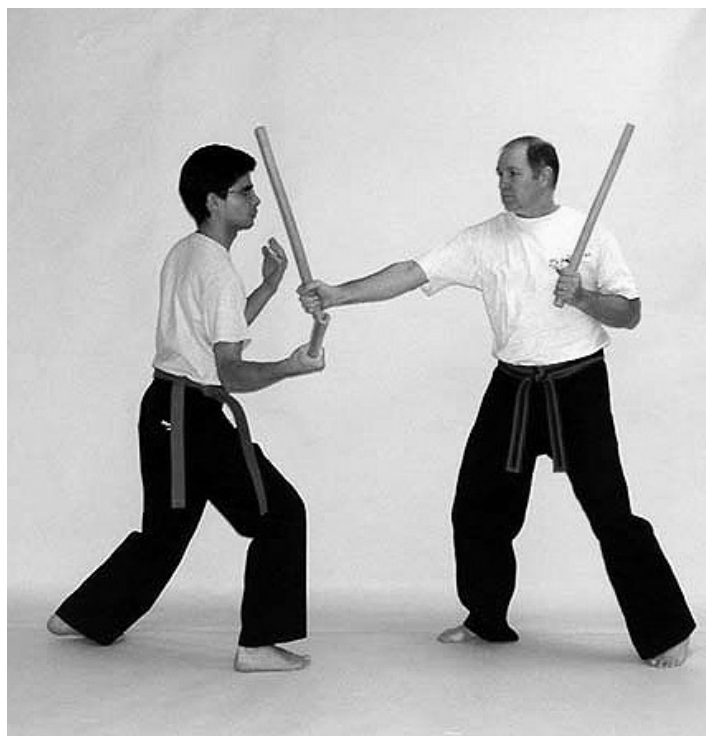
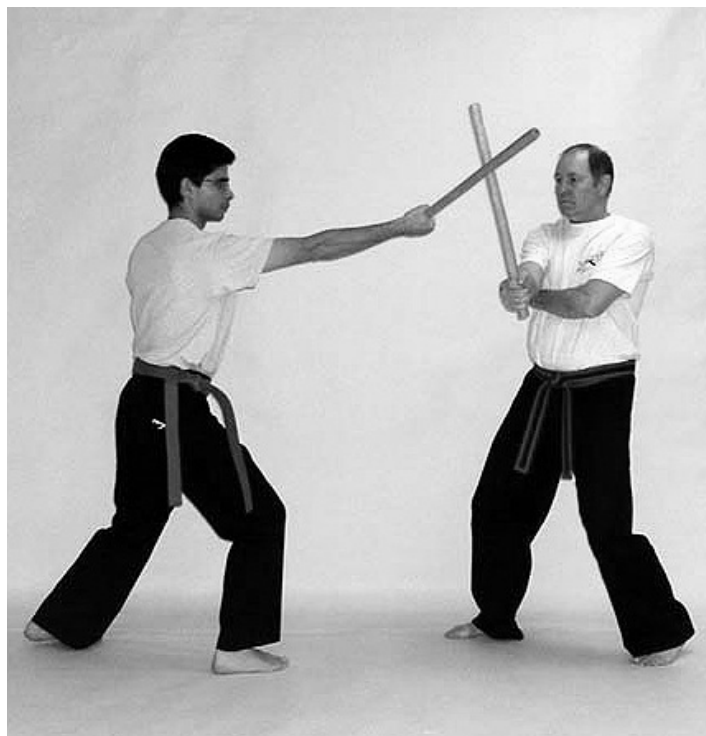
1. Your right hand strikes to your left side with a #12 strike, your left hand chambers under your right armpit.
2. Your right hand follows through to chamber over your left shoulder while your left hand strikes a #12 strike to your left side.
3. Your left hand follows through to chamber over your left shoulder while your right hand strikes downward with a #12 strike. Your right hand follows through to chamber under your left armpit. You are now set up to pivot to your left and do the sequence on the other side beginning with your left hand.



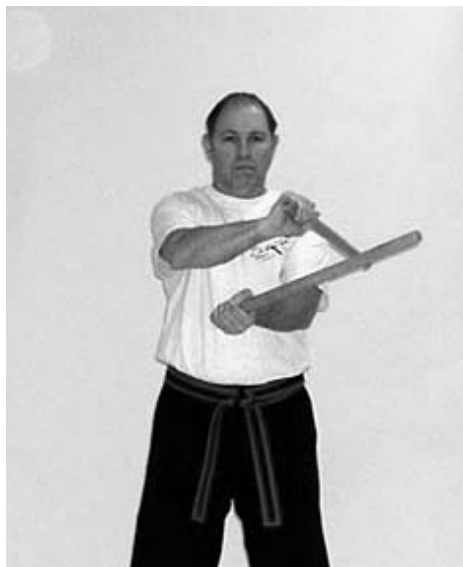
Practicing it in this fashion, the professor would have our partner hold two canes extending at angles from our bodies. This way you would pivot one way and do the redonda, then pivot the other way and do it on the opposite side.



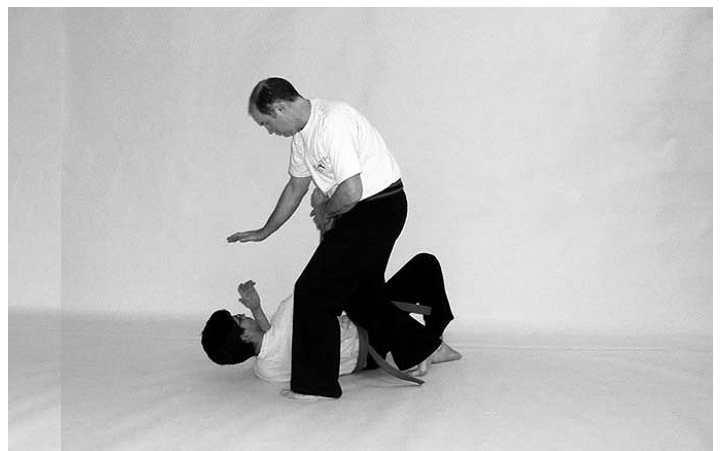
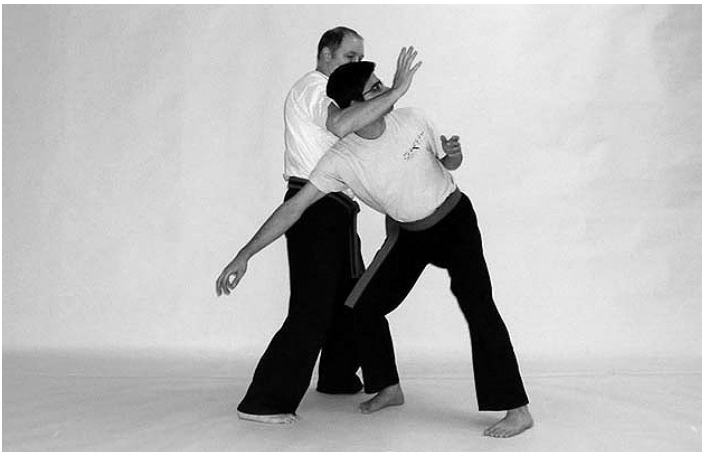
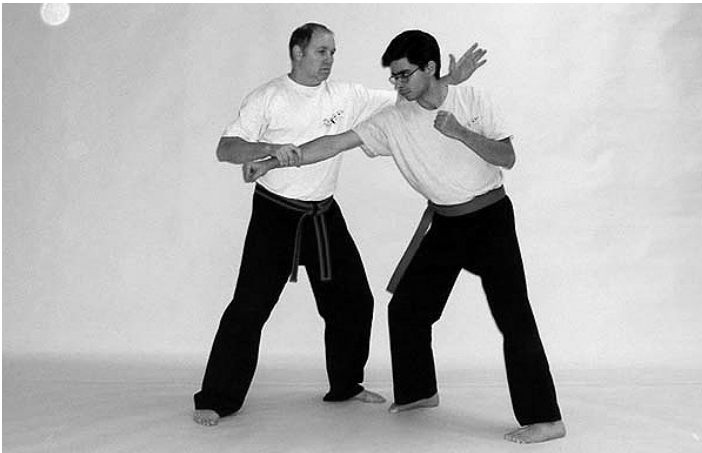
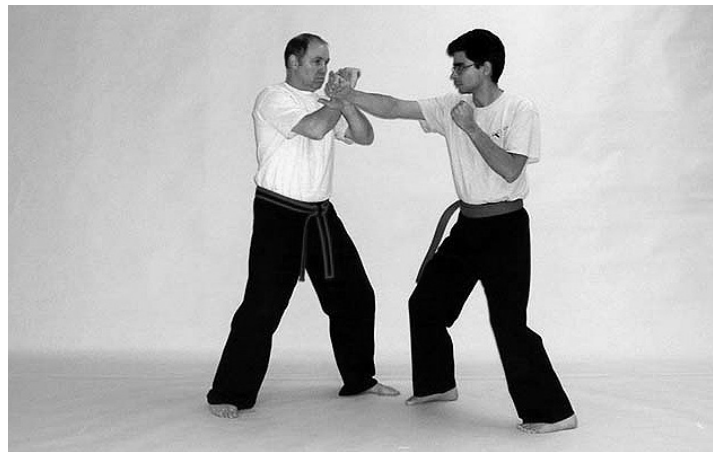
Example of application of redonda with the double canes.



When Prof. Presas performed redonda fast, he would do more of a wrist action, creating a real weaving motion with his canes. Your first strike is still a #12 but your two follow up strikes are more abanico like in execution. They resemble vertical helicopter blades to me. Look at the photos to see what I mean. To my knowledge he didn't teach it this way but you can see him on video executing it this way.



As with the single sinawali, Prof. Presas had empty hand translations of these double stick actions as well.



Lesson 11. – Classical Arnis Styles – Part 2

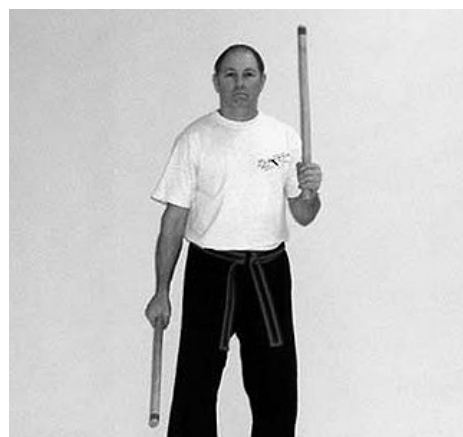
Twirling is called *amara*. The source of it in Modern Arnis is interesting. Prof. Presas said in a taped interview with Joe Rebello that he was fascinated with Cacoy Canete's twirling ability (*"One of the brothers is Ciriaco 'Cacoy' Canete, one of my mentors. I like the guy. If the guy, he'll free the stick and twirl the stick. Oh! I am fascinated!"* chapter *Technical Origins Of Modern Arnis*). This stunned Joe as Remy was part of the balintawak eskrima group and Canete was from Doce Pares and the two were like oil and water. The rivalry between the two groups was intense. Remy declared that he was willing to learn from anybody. Here is a key point to keep in mind when practicing twirling. This comes from an upcoming book by Bram Frank on Conceptual Modern Arnis.

"I once held a stick between my first two fingers and my thumb and I was rapidly twirling the stick. I was twirling a stick so fast I could envision it as a mini tornado with my hand as the center. Professor Presas hit my stick unexpectedly and the stick flew out of my hand. He looked at me and said, 'Now you are dead!' I picked up the stick and started to twirl it between my fingers again, holding on with more determination and he casually knocked the stick out of my hand again. This time upon impact with my stick, which again went flying, Professor Presas smacked me lightly in the head with his stick and said, 'What did I tell you? You are dead!' I now no longer twirl with my fingers but I hold the stick with my hand and rotate my wrist."

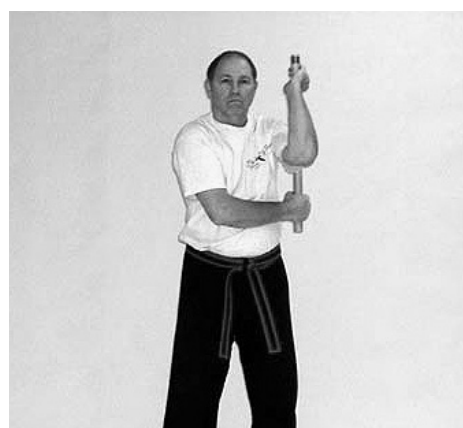
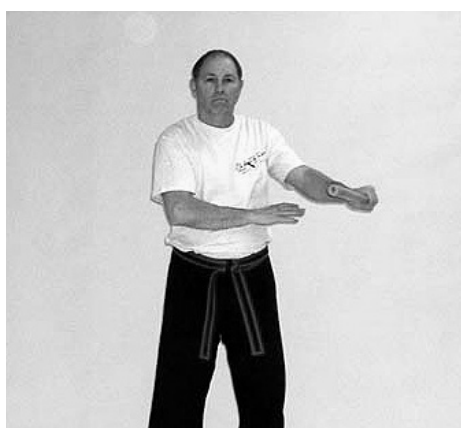
The first twirling drill Prof. Presas taught is the up and down.



The second drill is the double cane up and down. Each cane goes in the opposite direction of the other. You do a continuous twirl - up, down, up, down, etc. This is a very good drill for developing coordination.

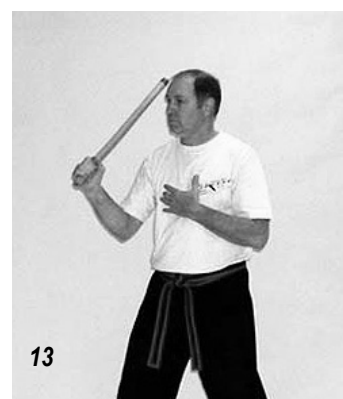
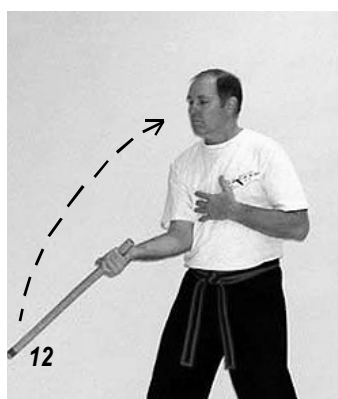
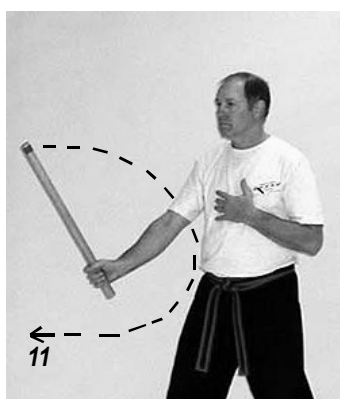
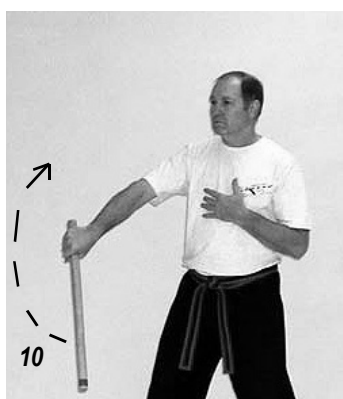
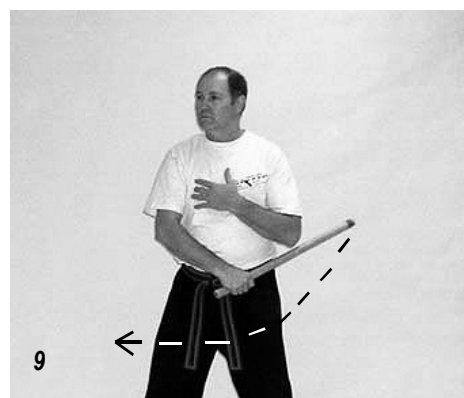
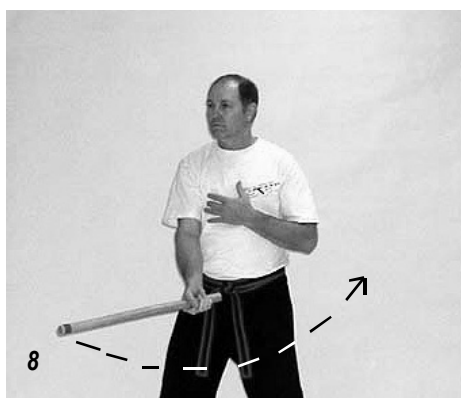
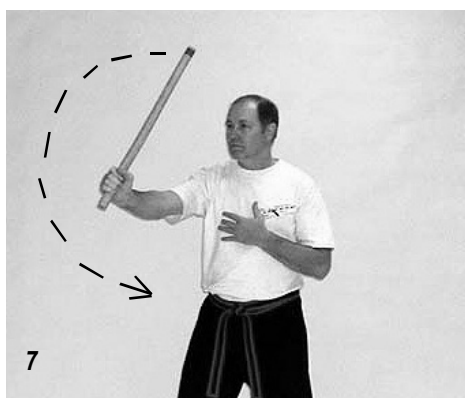
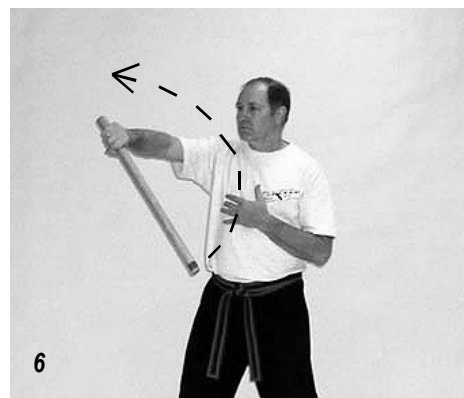
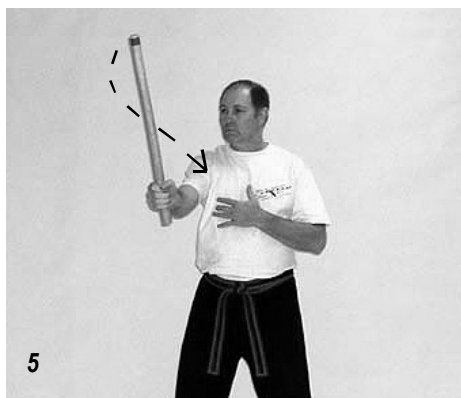
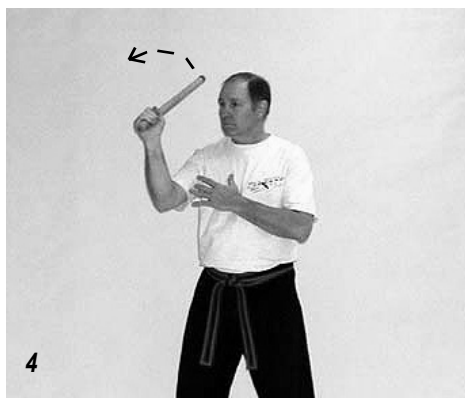
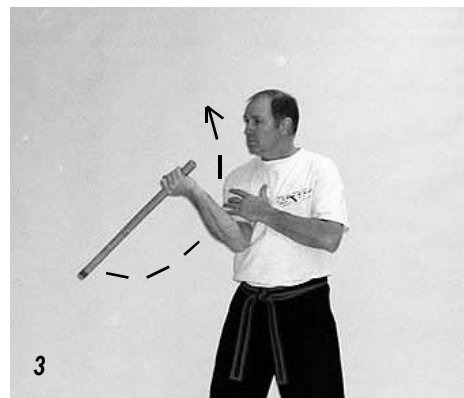
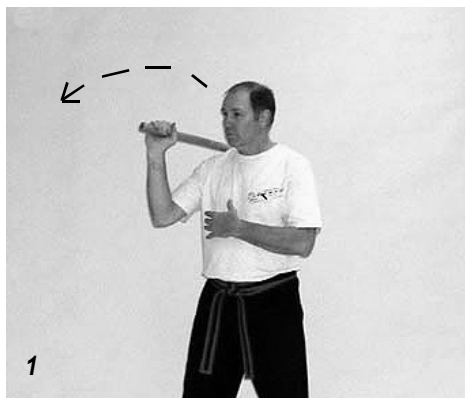


The third drill is the behind the back catch. You twirl your cane up, putting your other hand past your ribs and catch it.

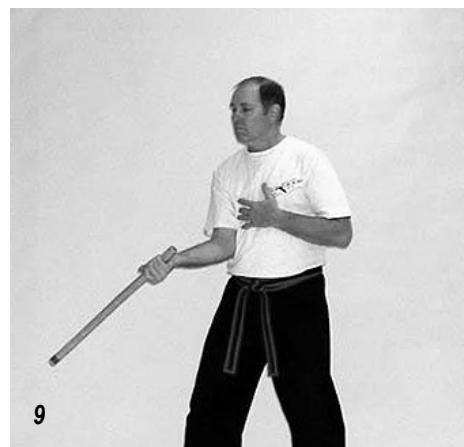
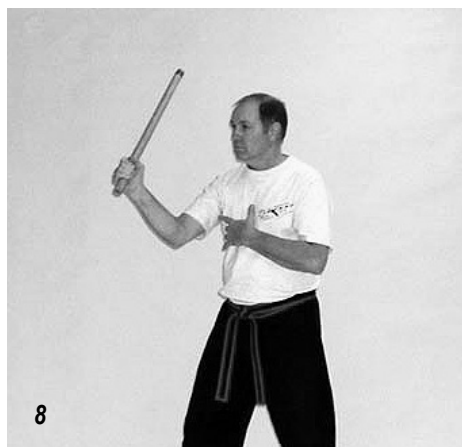
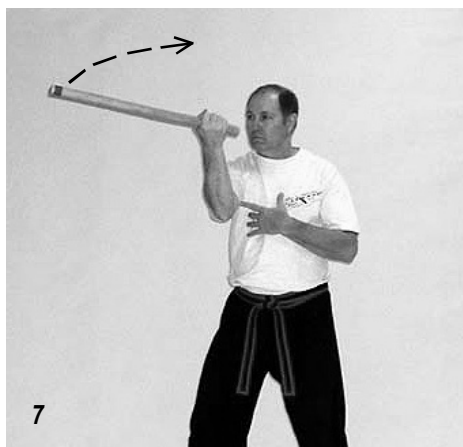
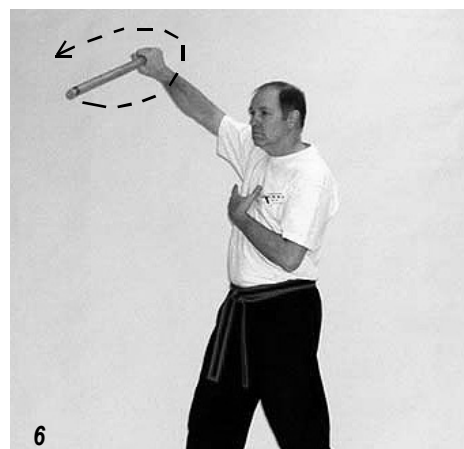
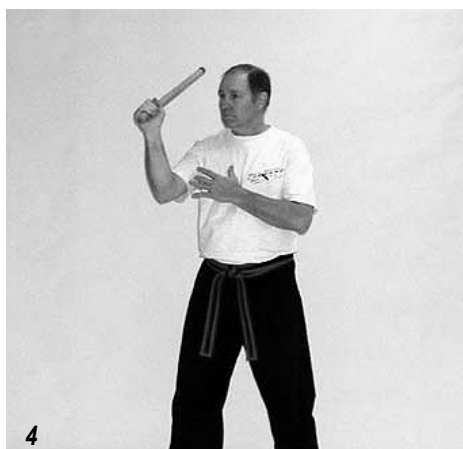
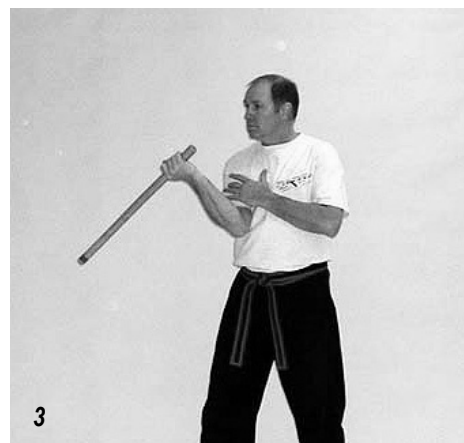
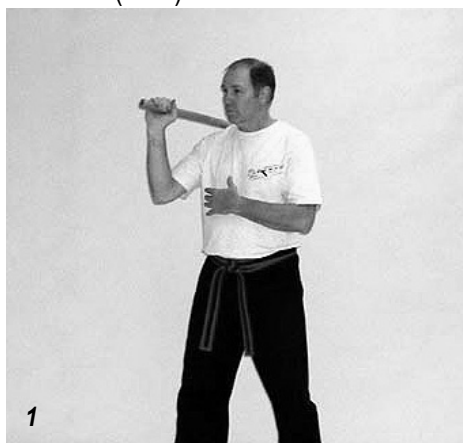


With just those three basic drills, Prof. Presas used the classical striking styles (rompida, figure 8, abanico, double zero, etc.) to create a vast number of combinations. This next series is four twirling patterns I devised for my students.

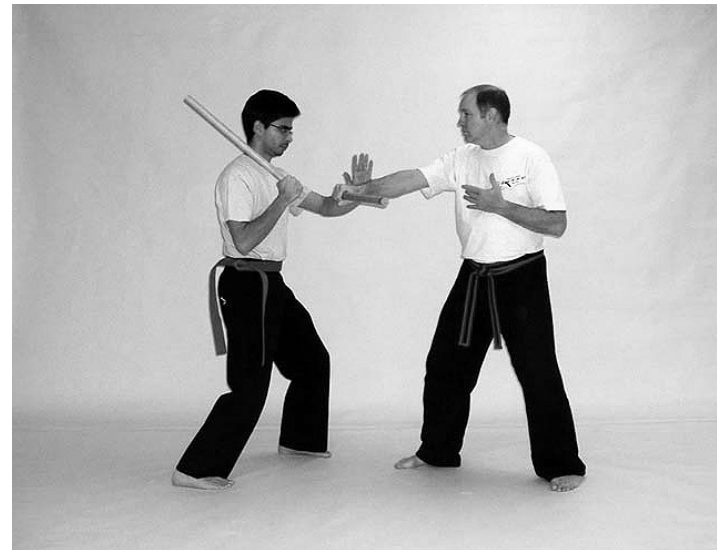
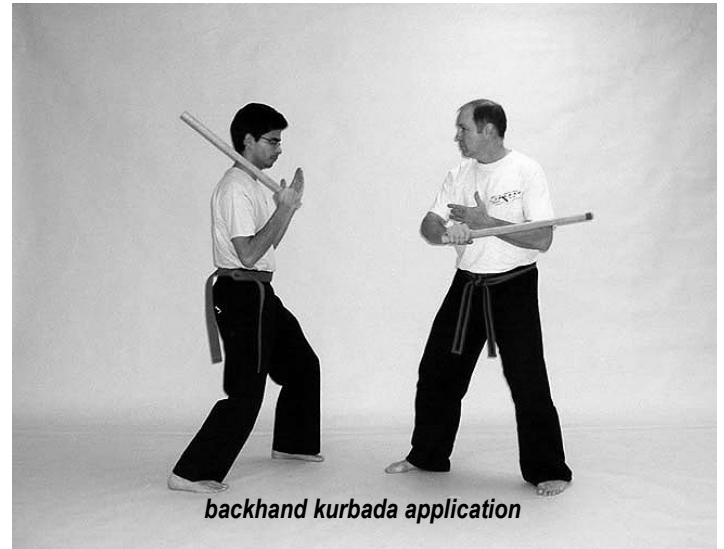
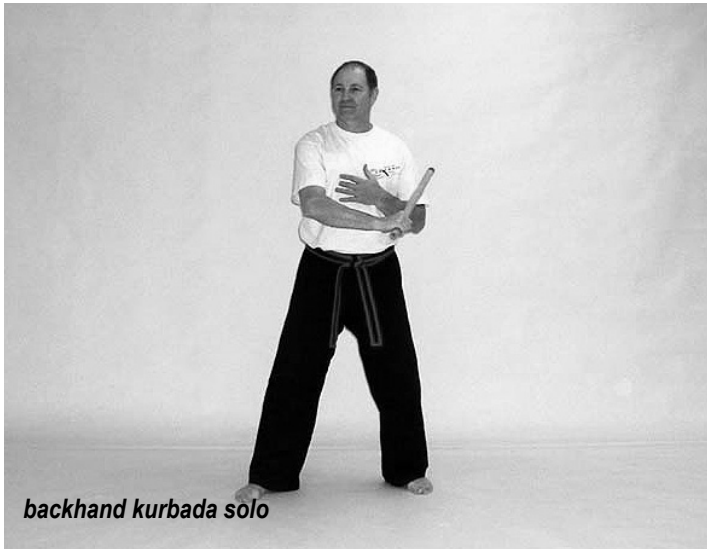
MA-80 twirling pattern #1 - Down twirl on your right side (1-4). Down twirl to your left side (5-8). Chamber the cane at your left hip (9). Figure 8 up strike to the right (10). Up twirl to chamber position over your right shoulder (11-13).



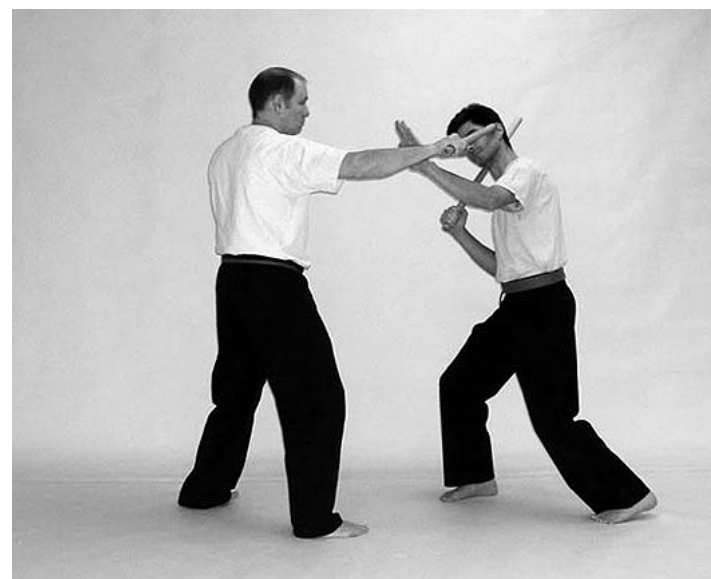
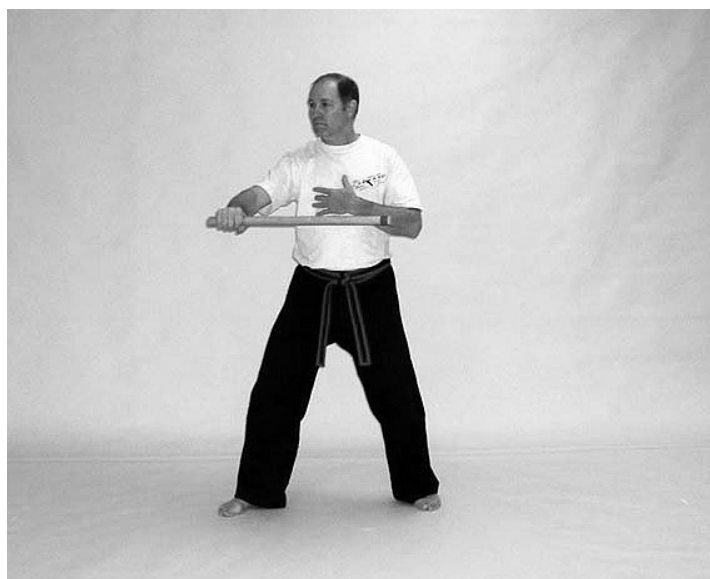
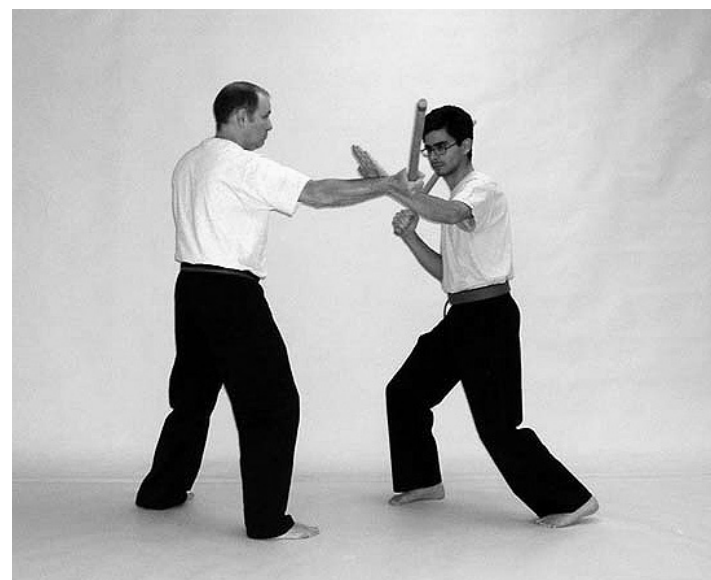
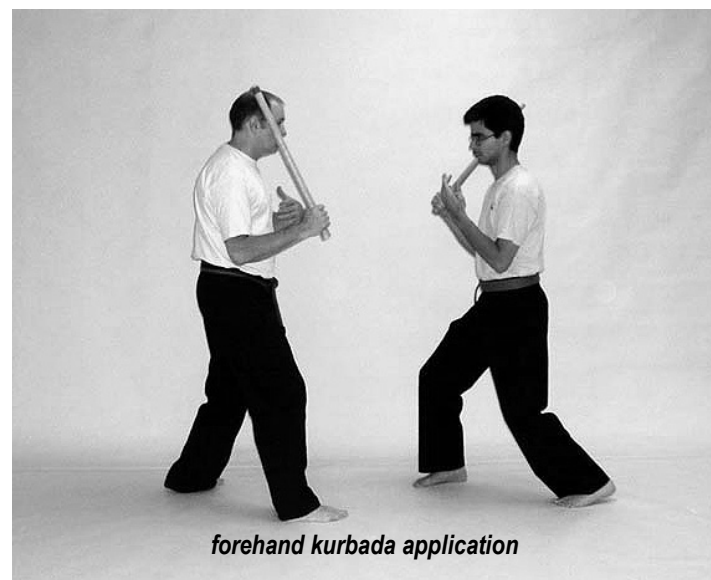
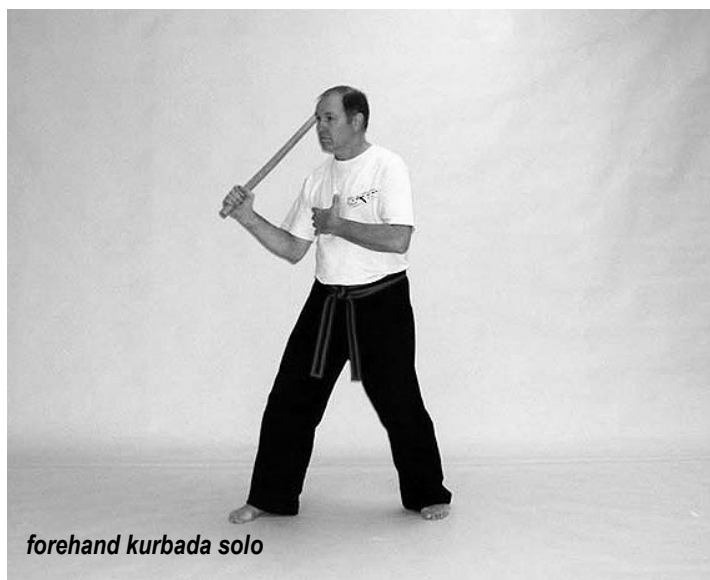
MA-80 twirling pattern #2 - Down twirl on your right side (1-4). Abanico two strike (5-7). Up twirl to chamber over right shoulder (8-11).



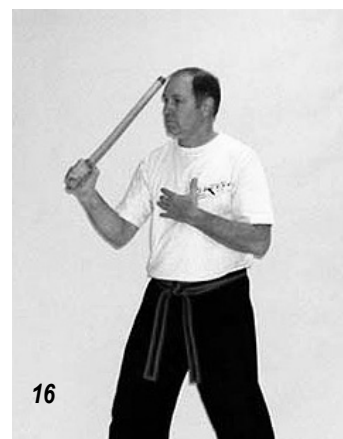
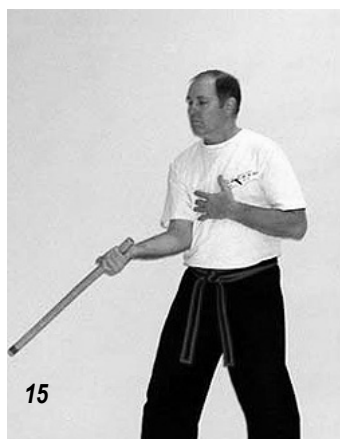
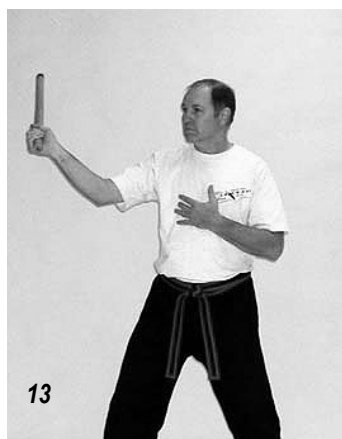
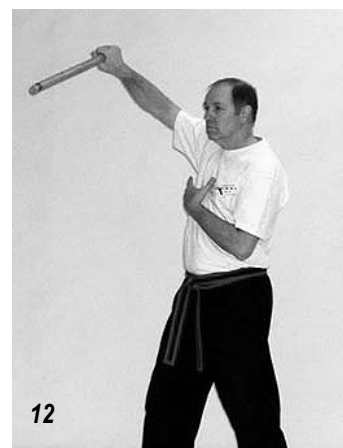
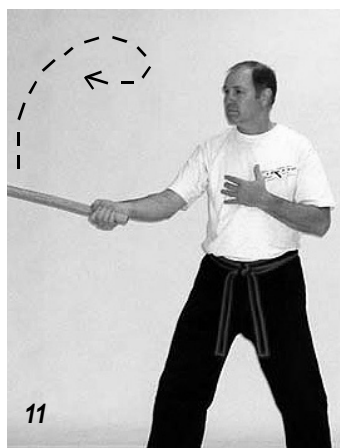
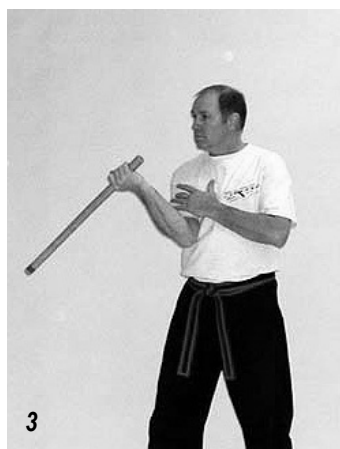
For twirling patterns 3 & 4, I have added a type of strike from the Doce Pares school. I first saw this strike when I was watching Ciriaco "Cacoy" Canete spar a student in a demonstration. When his partner would check his hand, he would use the stopping action of the check to start his next strike. He "flopped" his wrist and hit him on the curve. I later came across a book by Dionisio Canete in which he stated: *"Doce Pares always favors strikes with whipping or snapping force, those which draw power from wrist snap. We call this type of strikes kurbada or curve strikes as distinguished from the traditional type or the linear strike."* MA-80 twirling patterns 3&4 use the backhand and forehand kurbada.



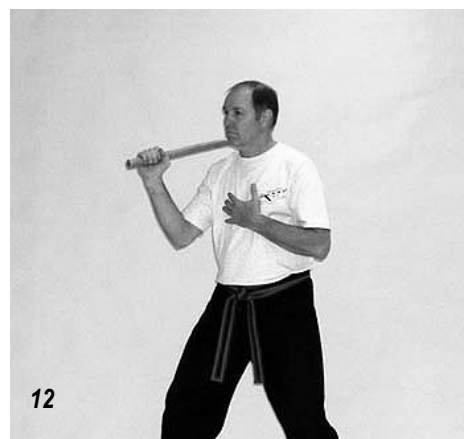
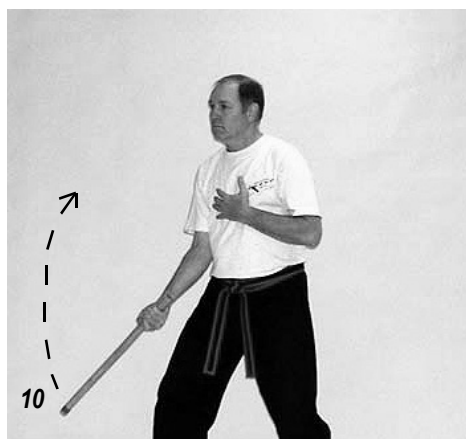
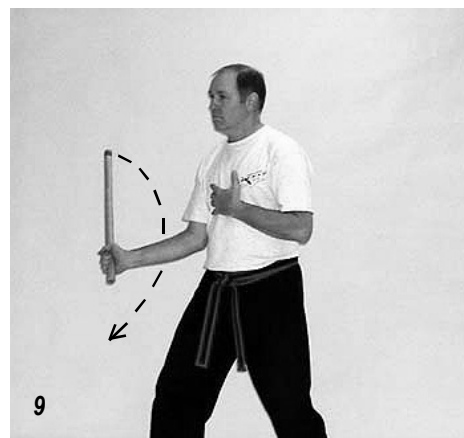
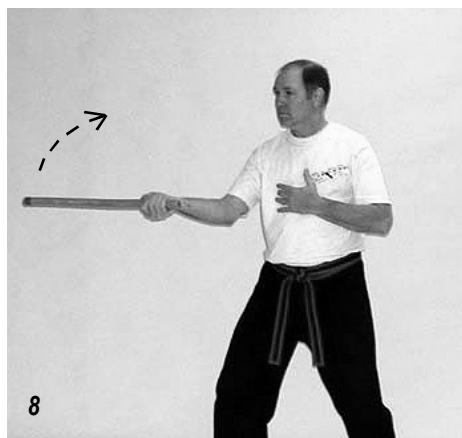
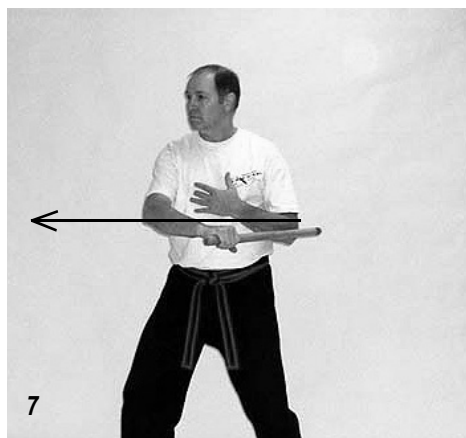
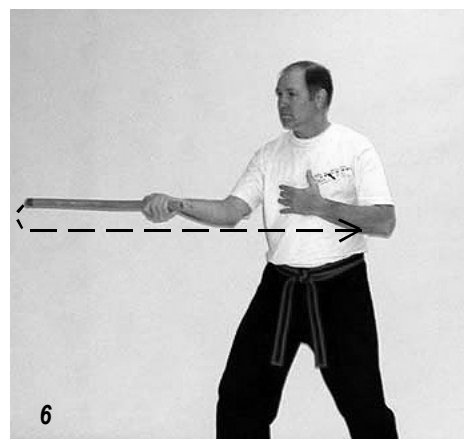
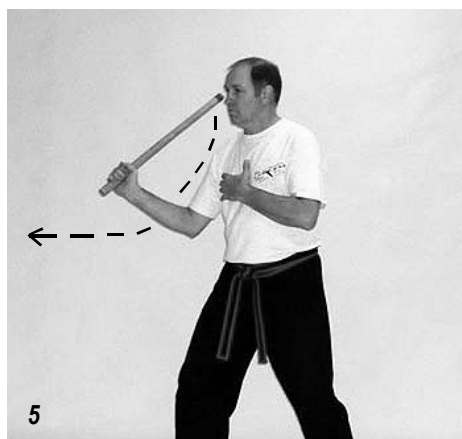
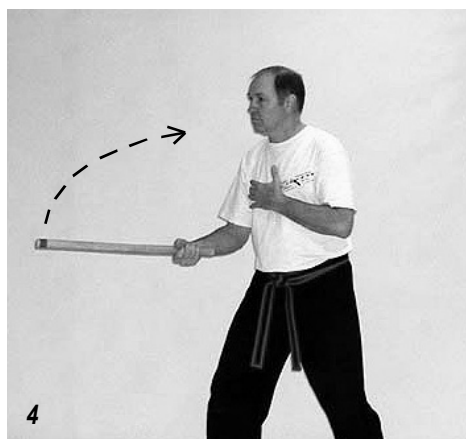
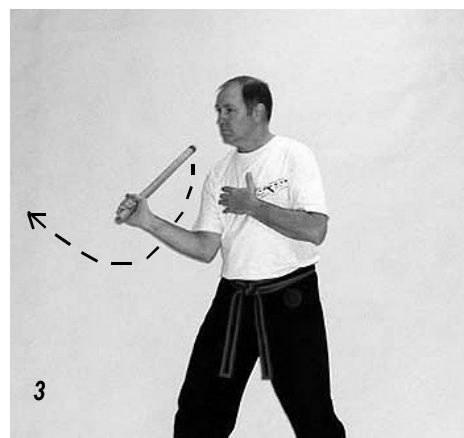
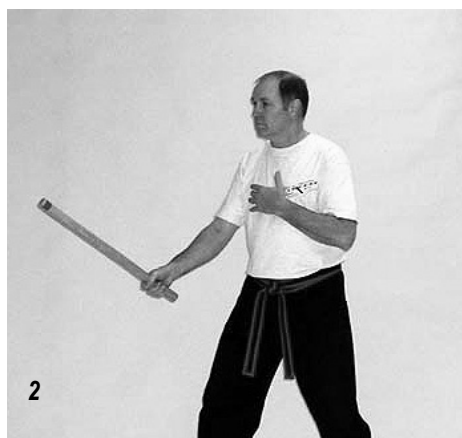
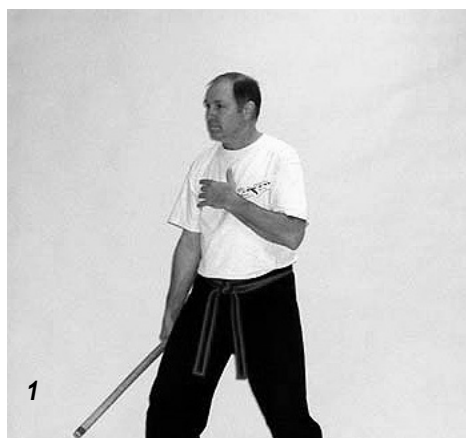
It is important that you snap the wrist to accelerate the strike in the kurbada.



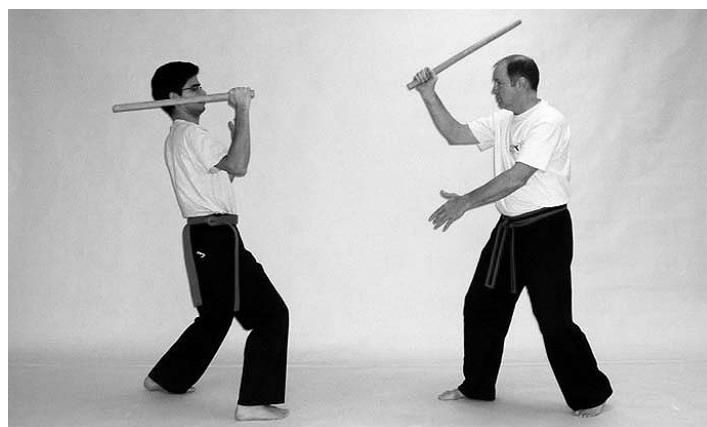
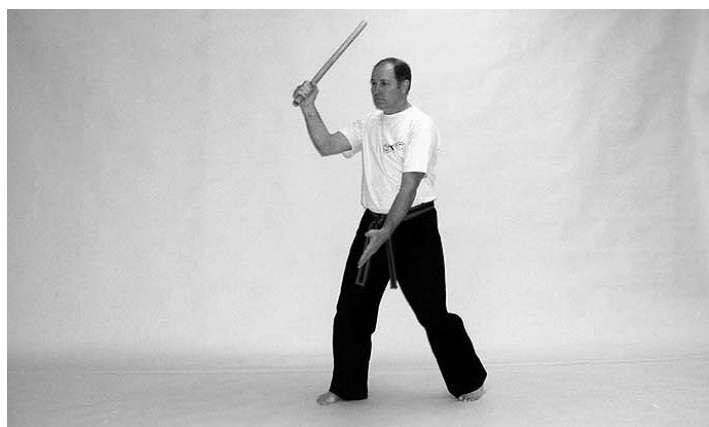
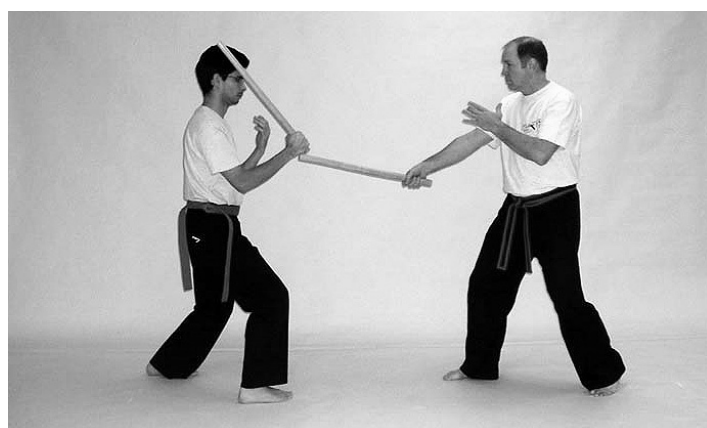
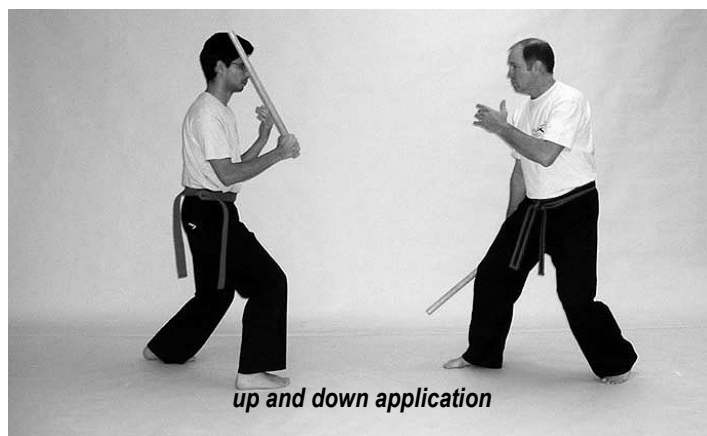
MA-80 twirling pattern #3 - Do the first steps of pattern #1 until your cane is chambered at your left side (1-9). Backhand kurbada into a single abanico strike (10-12). Up twirl on your right side to chamber cane over your right shoulder (13-16).



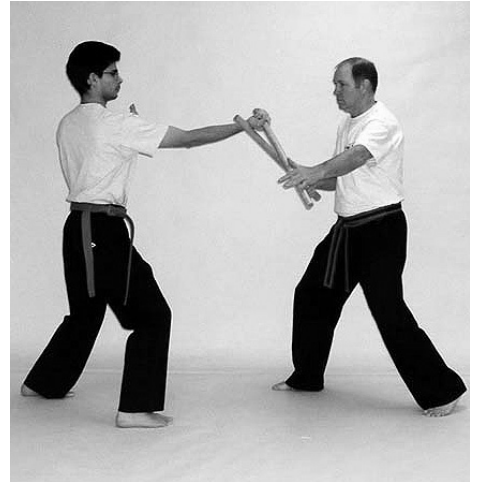
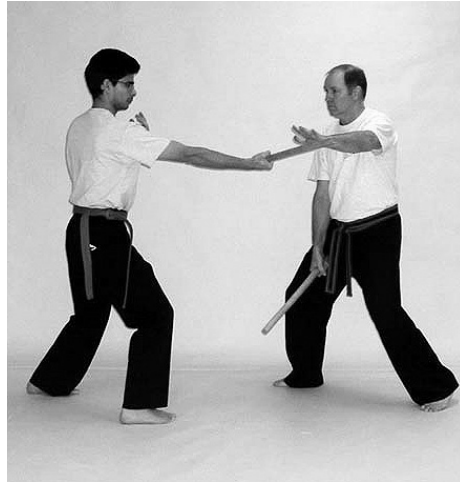
MA-80 twirling pattern #4 - Starting from a down position, you up twirl (1-5). At the top of the circle, execute a forehand kurbada (6-7). Backhand kurbada into an up twirl finish (8-12).



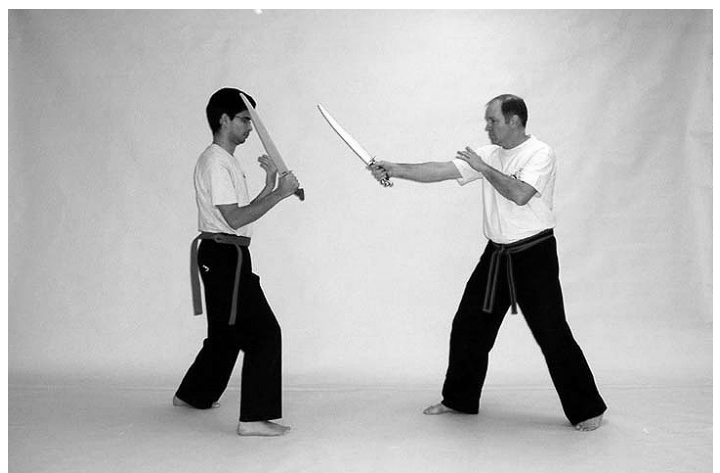
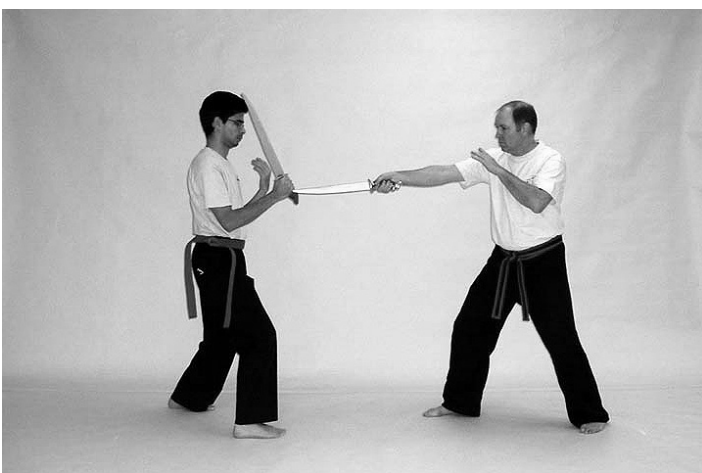
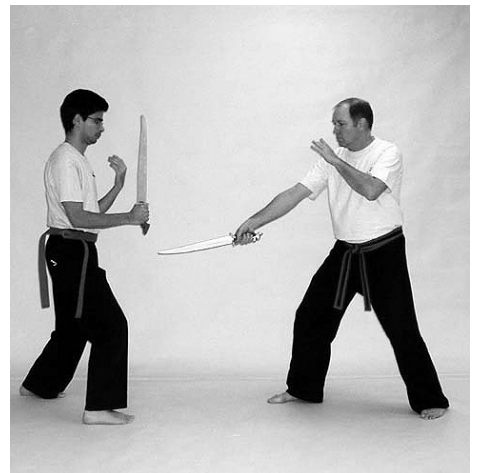
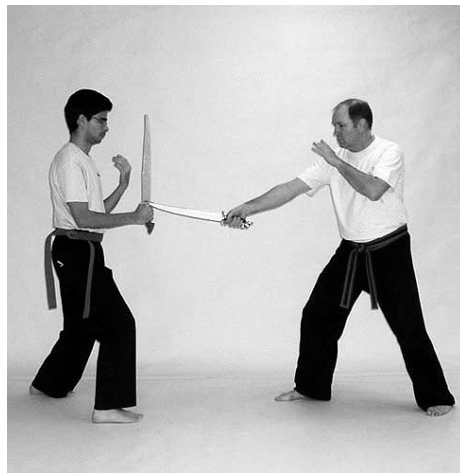
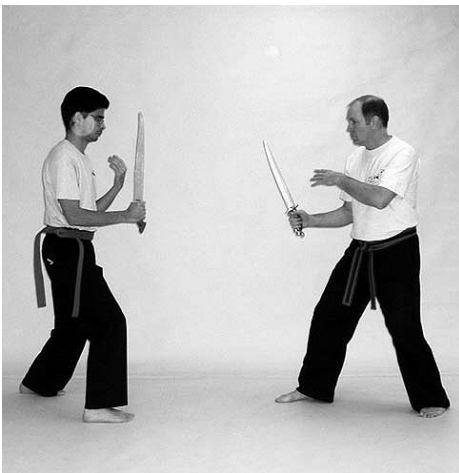
The execution of *up and down* is very simple. You hold your cane strongly with your thumb facing upward. You briskly raise and lower your cane continuously. That's all there is to it. Your target is your opponent's hand or wrist and if he pulls it away, you can use the tip of your cane to attack his throat (upward motion) or rake him (downward motion). With a bladed weapon you can use the tip if the blade to "pick" and rake your opponent.



Up and down has a funny story to it. The man who introduced me to the Professor, Fred King, pulled him off to the side and asked him what he would *really* do in his fights. Fred is very street defense oriented and while he liked the attributes development of the all the cane manipulation techniques, he wanted to “get down to brass tacks” regarding stick fighting. Remy had him pick up a cane and square off with him. Remy then came forward doing the very simple up and down, cracking Fred on the hand repeatedly. This got across to Fred the simplicity of what Remy would do in a fight. Prof. Presas would also demonstrate this as a perfect counter to someone who would twirl his sticks as a set up in a fight.



Here is an edged weapon look at up and down from Bram Frank. “*Up and down* works very well with a rapier where the tip is moving very fast and the toe portion of the blade is the part that actually carries a cutting edge. A cut and thrust sword works as well as a rapier. One is far enough away from one’s opponent that one’s blade being trapped in a fighting situation, either by contact with the opponent or by one’s opponent, is nonexistent! Why? Well the tip of the blade is moving so fast that the up and down literally cuts right through an opponent.” (note: I have added an appendix to the end of this book regarding the Spanish influence on Filipino martial arts.)



Espada y daga is the term for sword and dagger. Here is some brief history from Bram Frank's Conceptual Modern Arnis. "Of all the combinations possible, only *Espada y Daga* or *Sword and dagger* reflect a different point of view from the standard Filipino martial arts. *Sword and Knife/dagger* techniques and the conceptual usage of them actually come from European combative fencing. The other double weapons can find origin in whatever martial arts have blossomed in the Filipino tradition of martial arts or in the martial arts of their neighbors. *Sword and knife* came to them, the Filipinos, from the occupying forces of the Spanish."

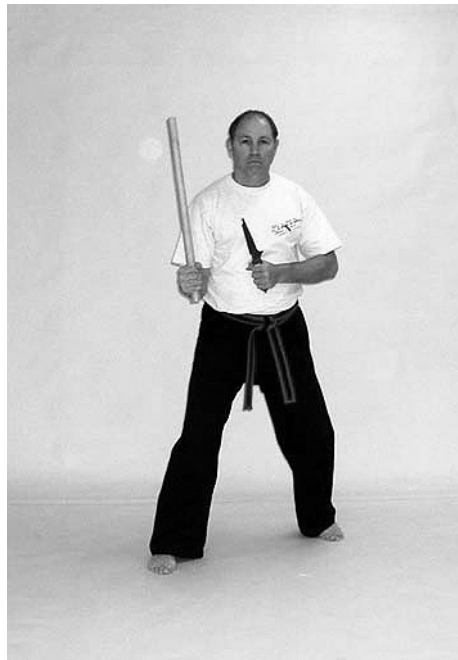
From Roland Dantes: "Again as I can recall from what the Professor shared with me...in the *Practical Art of Eskrima* book, his statements as to a "Spanish Style" ...what he really meant more was his reference to the words (*espada* meant sword or blade...*daga* meaning knife/dagger). Incidentally, the Spanish or Europeans, for that matter, had their own techniques utilizing the combined use of the sword/dagger. The Professor also devised his own combinations from what he learned from his grandfather/father and masters of other styles that were experts of the *Espada y Daga* styles." This would include the teaching of *espada y daga* in the methods his grandfather and father taught him (*banda y banda*, figure eight, etc.).

There is another possible influence on Remy Presas' *espada y daga* techniques. Mark Wiley's section on Herminio Binas in his book, *Filipino Martial Culture*, states: "To his credit, Binas has taught, at various times, such prominent masters such as...Remy Presas (the "father" of modern arnis in the United States)... Binas dynamic arnis is reminiscent of the classical *espada y daga* styles of *Negros Occidental*, central Philippines."

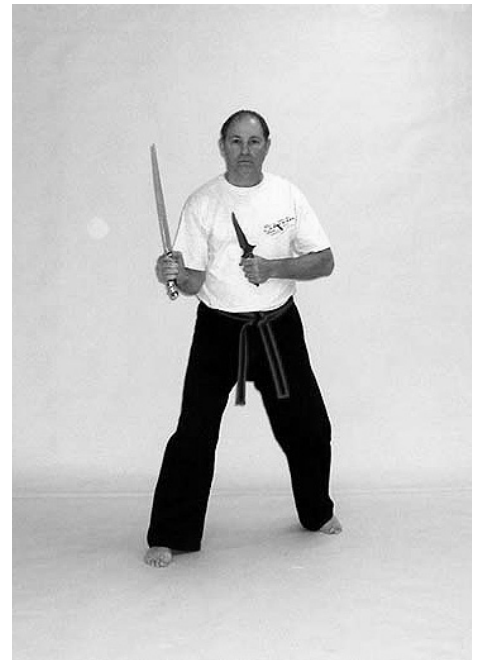
When teaching *espada y daga*, the Professor usually used a standard length cane and another one cut down to size. Most of the training was been done this way, short and long stick to approximate the sword and dagger. I'll demonstrate a number of the techniques with the short stick/long stick combination because most Modern Arnis practitioners do it this way. I favor using a training bolo and knife for my own personal practice.



Long cane/short cane combination

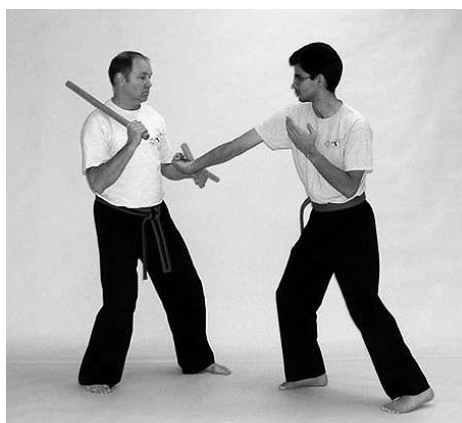
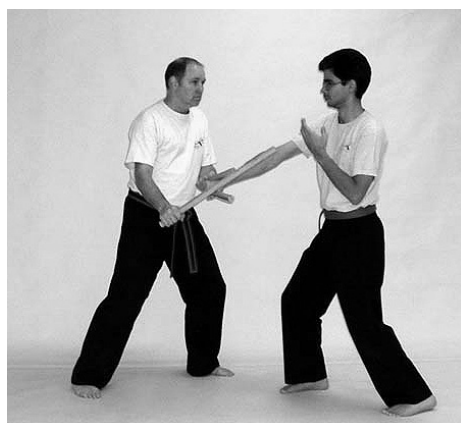
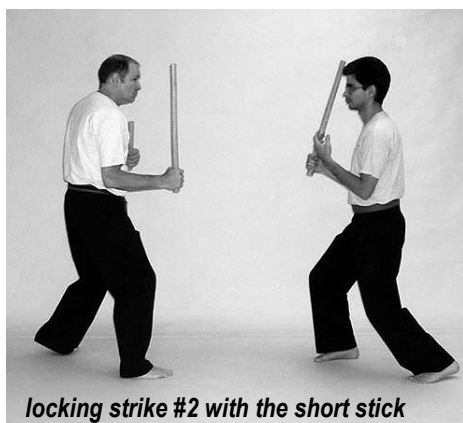
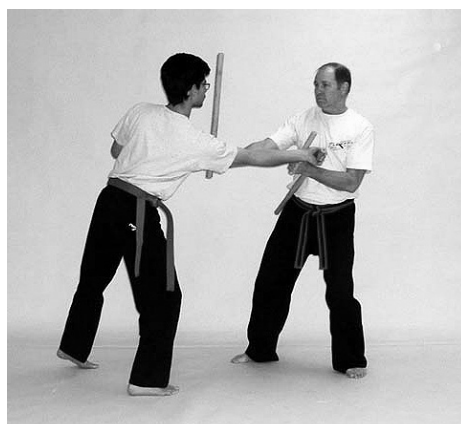
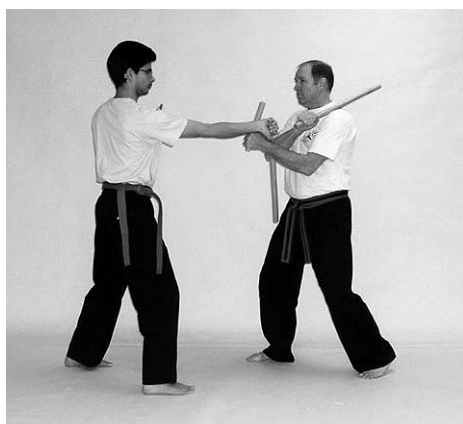
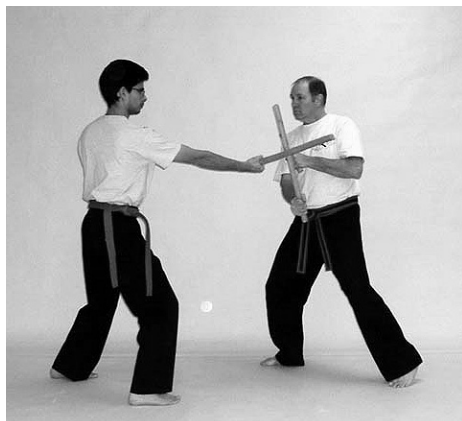
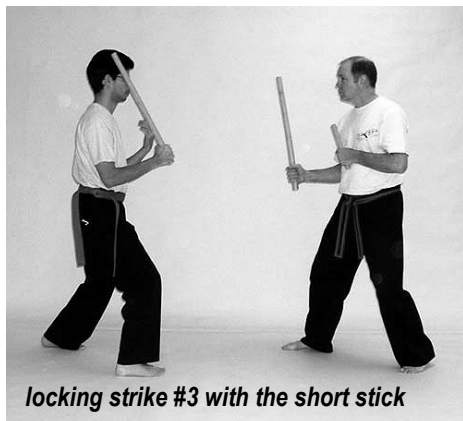


Cane and knife

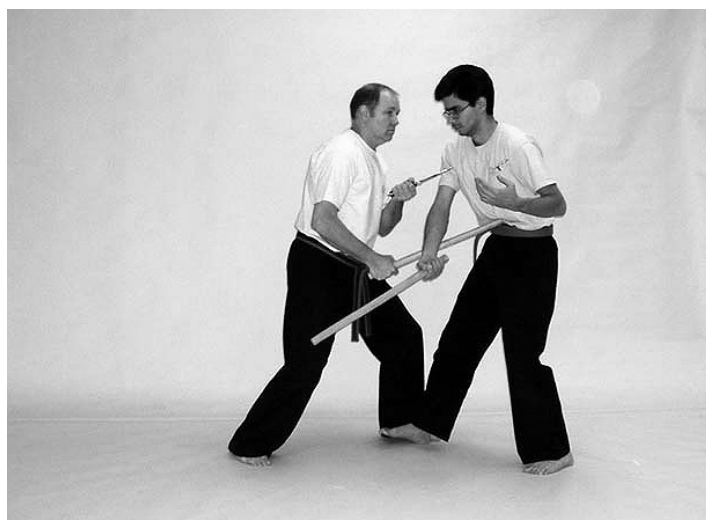
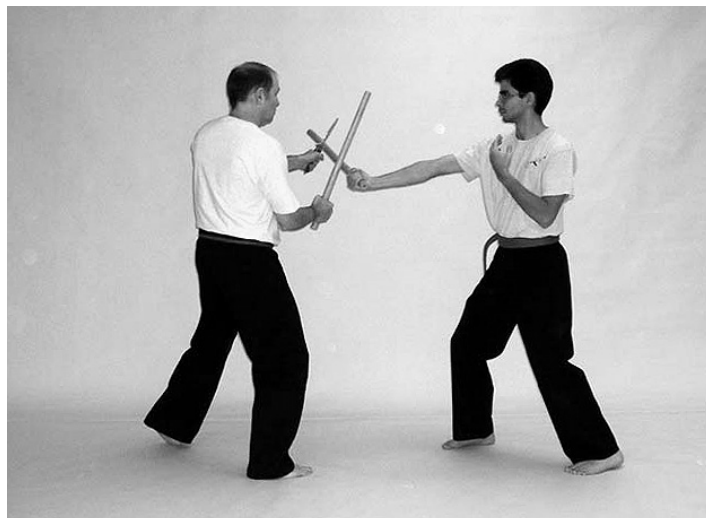
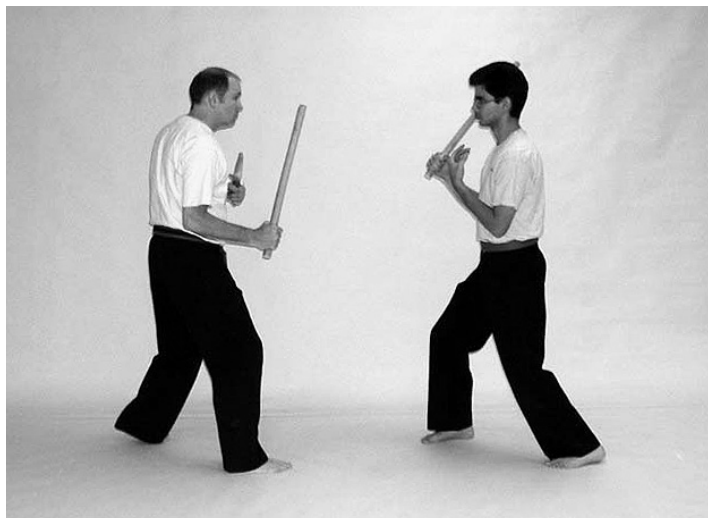


Bolo and knife

In teaching espada y daga, I will use the short stick/dagger in several different ways according to the defensive action I take. When using a standard block and counter situation I'll use the dagger as a "free agent," much like I'd use the check hand. You are free to cut, parry, maneuver, stab, and so forth with it. Below are demonstrated a couple of lock and detaining actions with the short stick/long stick combination.



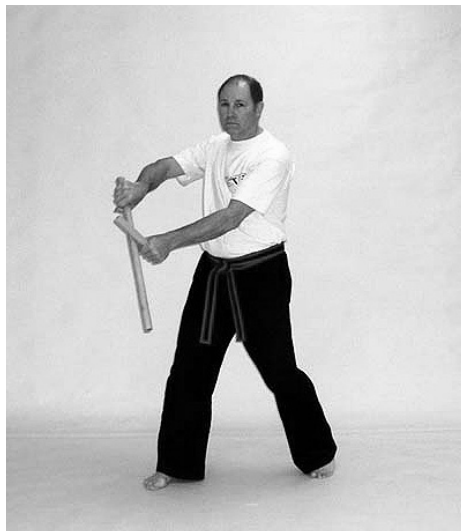
Regarding espada y daga what Prof. Presas initially taught me were the *palis palis* and *crossada* (crossing) techniques. The palis palis techniques set you up for counter stabbing your opponent. The crossada techniques set you up for stab counters and slash actions. Shown below is the first usage I was taught for the palis palis. You pass his strike through to the other side, step in and execute a double stab.



Prof. Presas taught two positions for the crossada. The first one I was taught was where your cane/sword hand drew up as in the redonda action. The second version he taught later was where you use your cane/sword hand as in the forehand up cut of the figure 8. In both, the short stick/dagger forms a cross on the blade. An important point to make right here is that I only employ crossada when my cane/sword is in a down position. When it is in the point up position, I'll use a palis palis or standard block and check defense.



Point down position

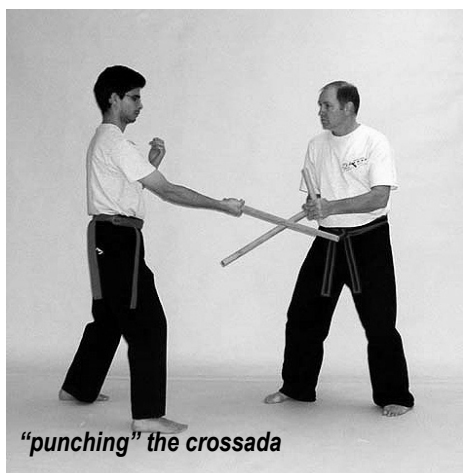
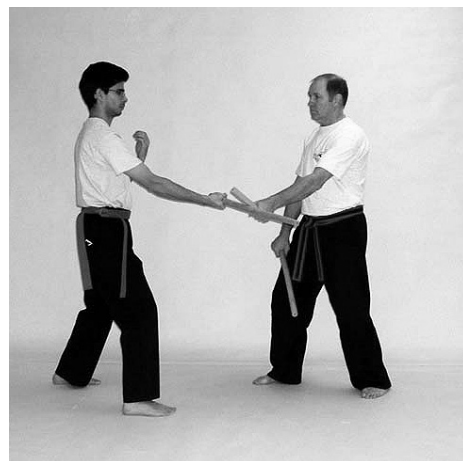
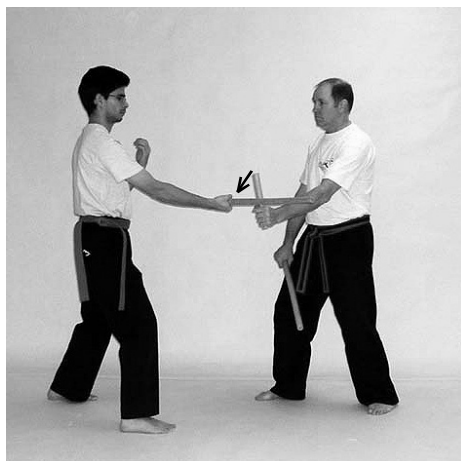


Rompida position



Figure 8 position

I favor jamming my opponent's strike when using crossada with two sticks. I do not, however, cross my sticks first and then jam. I find this to be weak. What I do is "punch" both of my canes at a point on my opponent's stick. The cross comes upon impact. The action is much like a standard karate straight punch, especially with the short stick. Upon impact with the short stick, I tend to angle the tip of it slightly downward as well.



"punching" the crossada

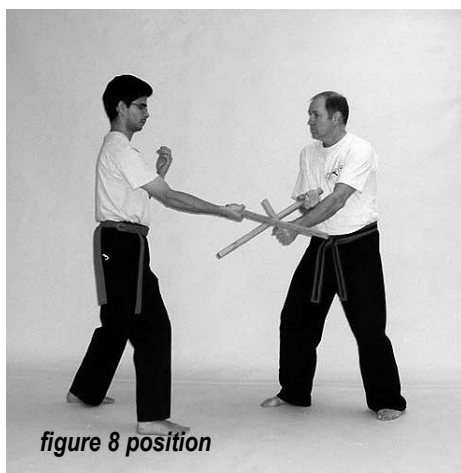
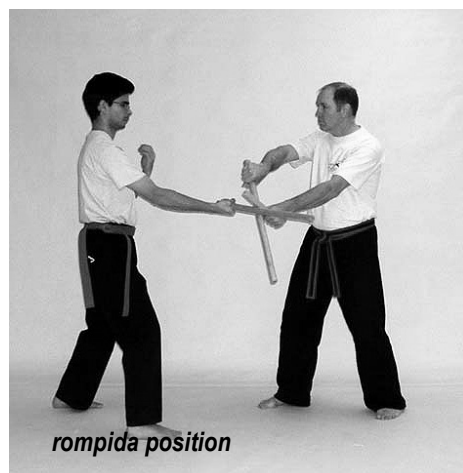
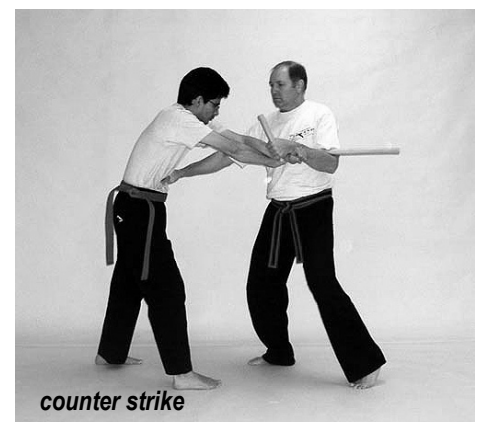
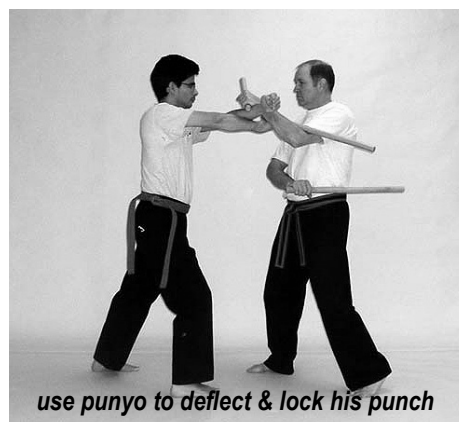
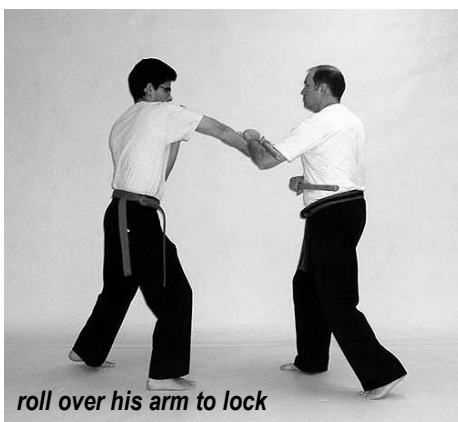
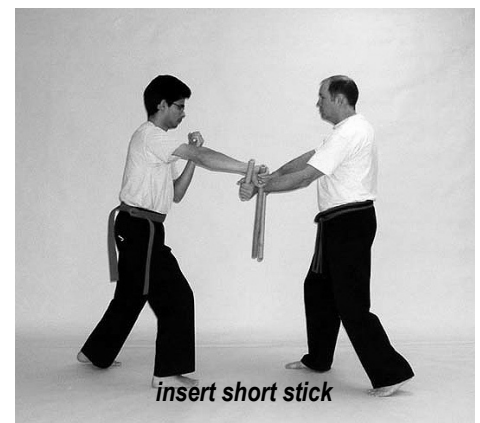
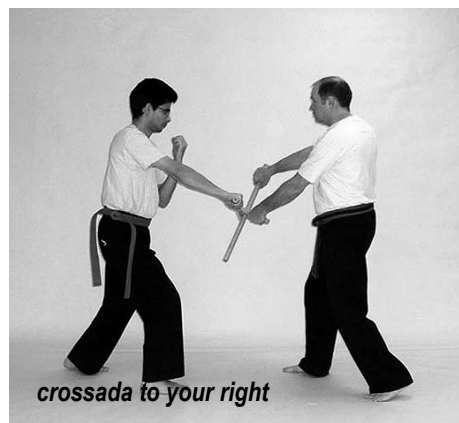
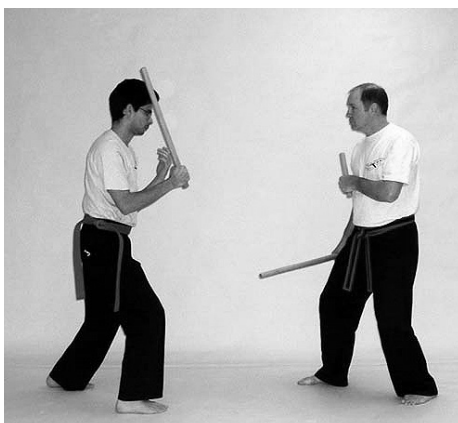
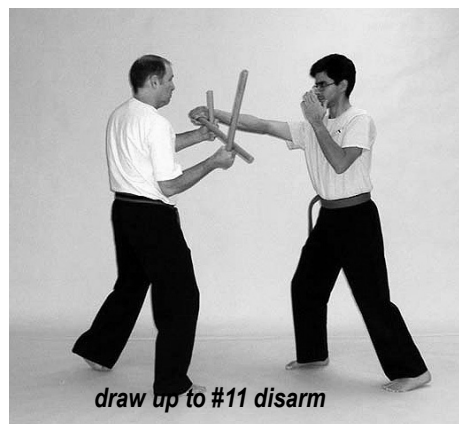
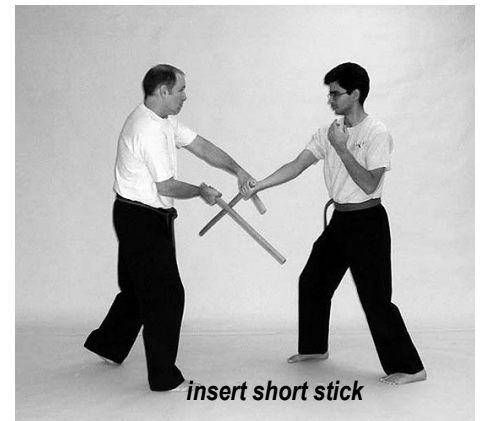
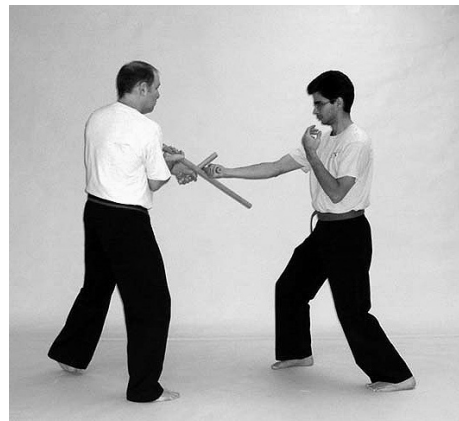
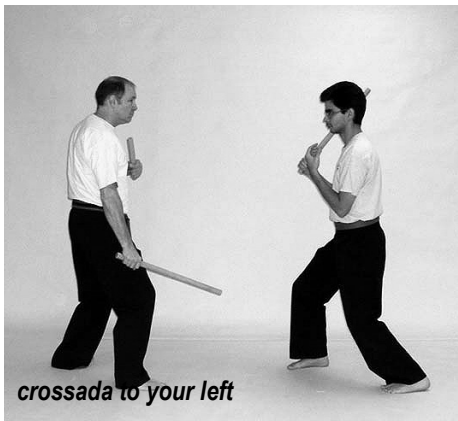


figure 8 position

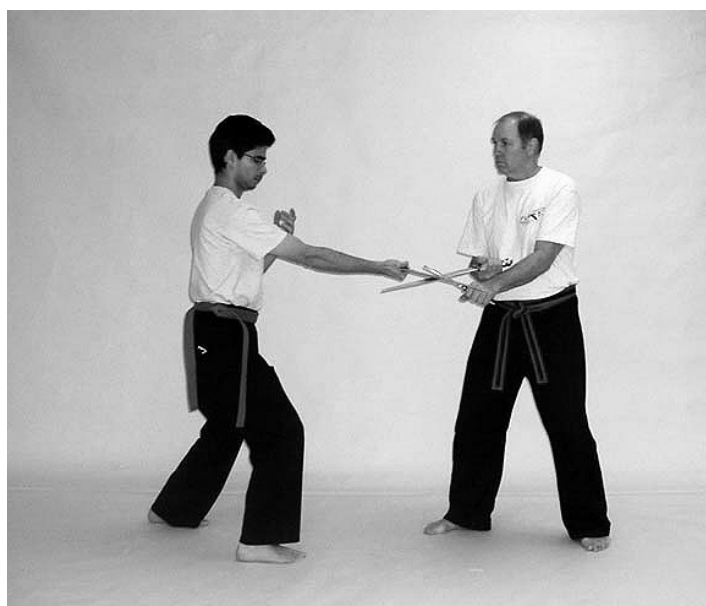
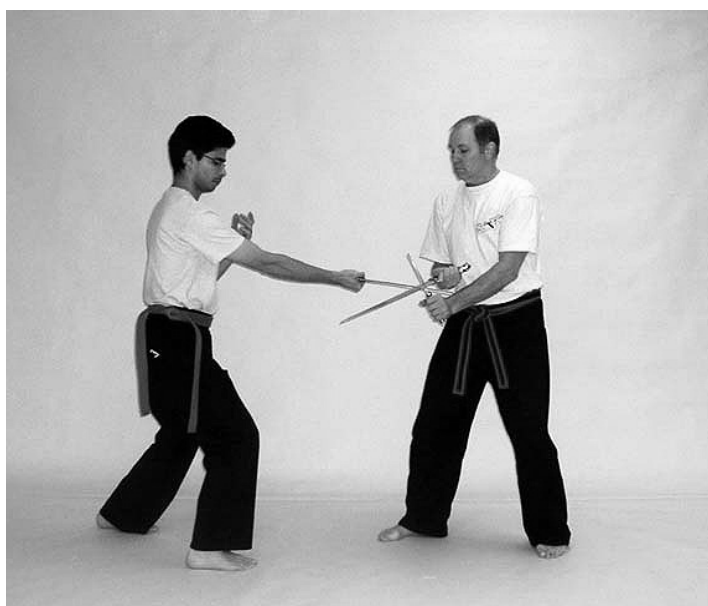
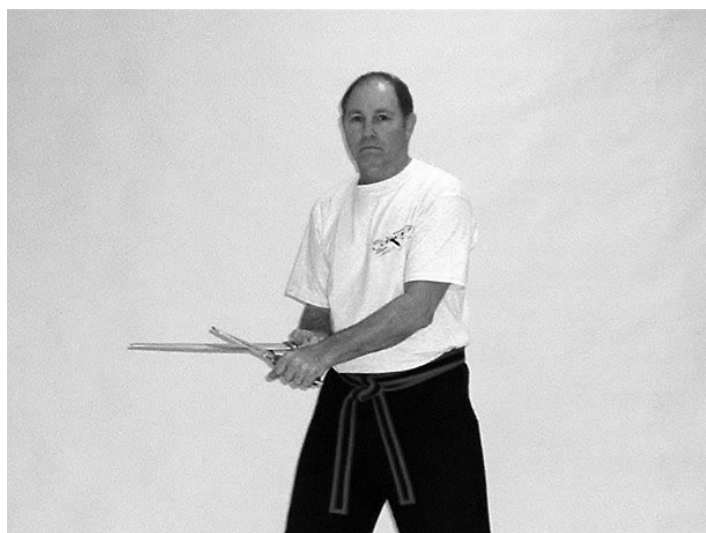
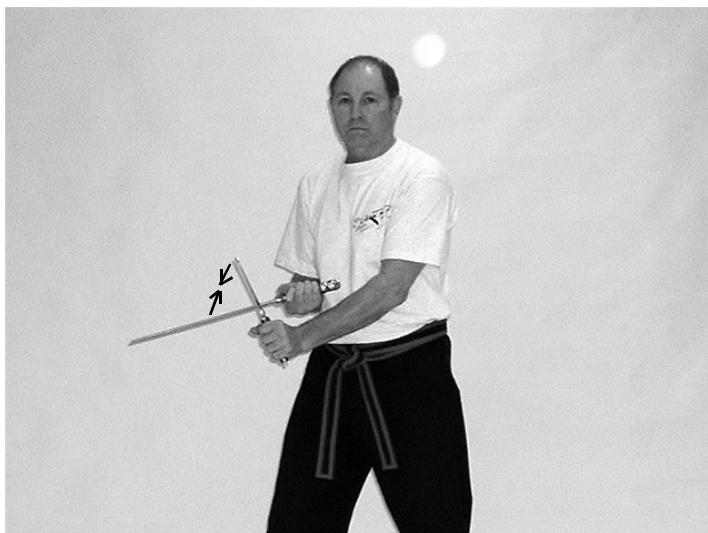


rompida position

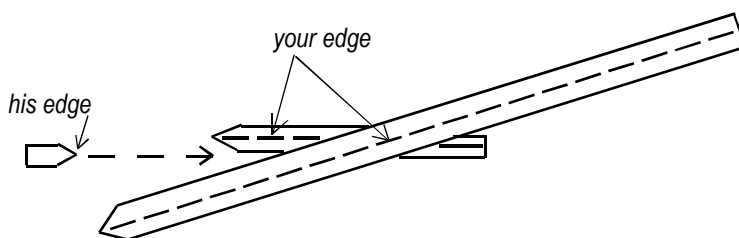
When using a crossada defense, there are two specific usages I'll do according to the tool I have. If I am using a short stick/long stick combination, I'll use the short stick as a manipulative tool such as to swat downward my opponent's cane or use it to lock up his cane. For a short stick follow up I'll snake it around the wrist of my opponent to either trap his cane or disarm him. Examples of this usage are in the two photo technique series below.



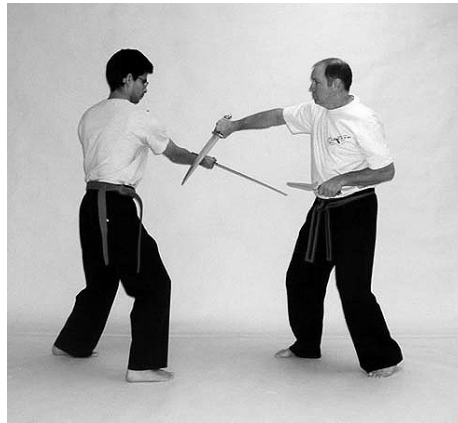
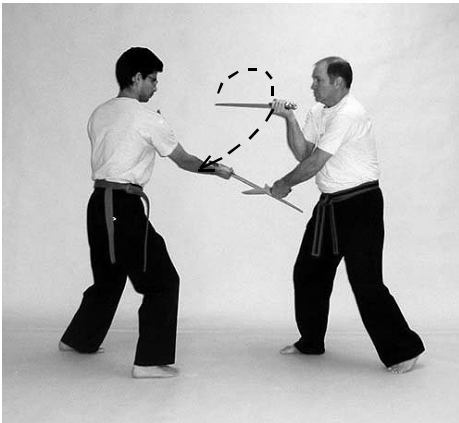
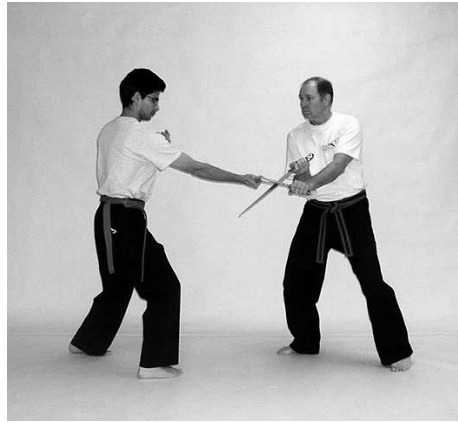
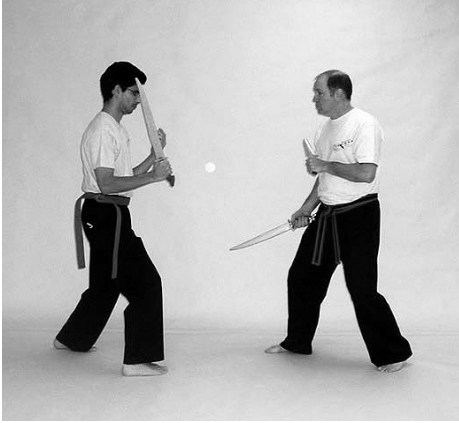
If I am using training blades (blades specifically designed to have rounded edges for the sake of safety), my crossada action is entirely different. When working with a training bolo and dagger against another blade weapon, the dynamics of the action change dramatically. Since a bladed weapon isn't designed to hammer for its effectiveness (it is a drawing across its target that produces the cut), the power factor in the strike is lessened. I'll use the two blades to *sandwich his incoming blade* and then use the dagger to pass his blade to the other side. When positioning both your blades to meet his edge with your flat, the cross provides an excellent wedge for his blade to fall into.



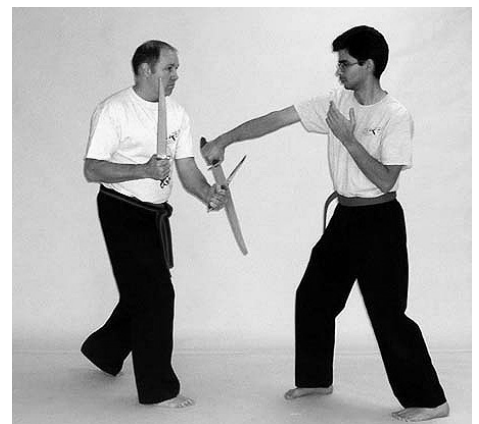
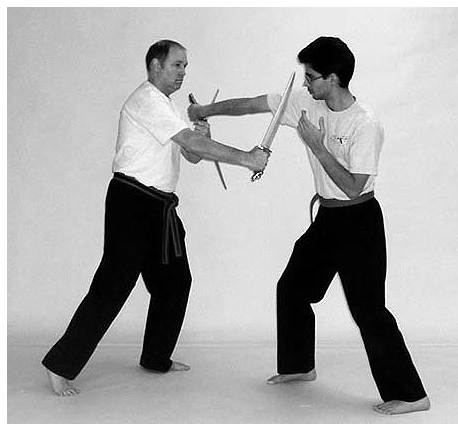
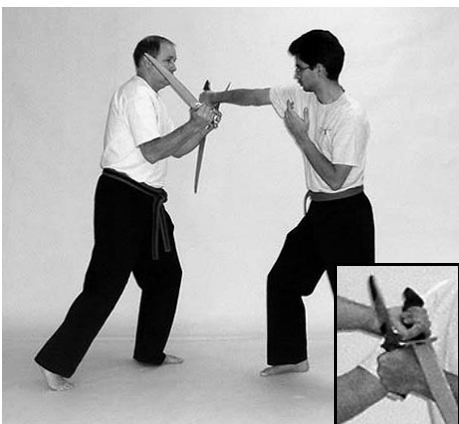
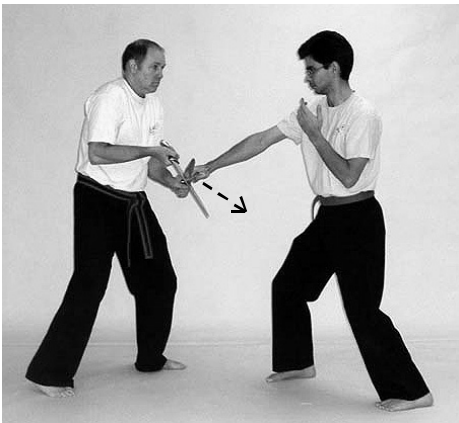
You can see in the above two photos how the crossing of the blades guides the edge of his blade. It does not matter whether I trap his blade or not. I sandwich his blade to decrease the amount of movement he can get from his cut. What I care about is that his blade cannot reach me. From here I can pass his blade to set him up for my counter cut or stab.



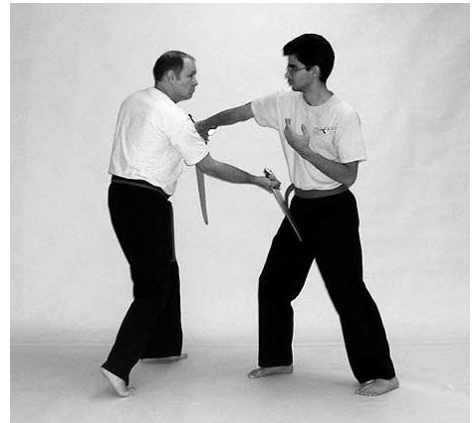
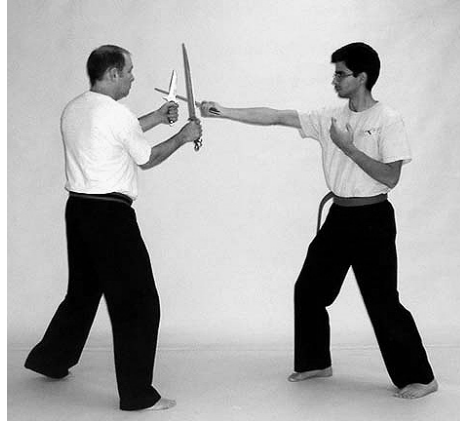
Here is a crossada combination technique taught by Prof. Presas. I meet his #3 cut with my crossada. I pass his blade to the other side with my dagger while I circle my bolo over the top and down for a cut on his arm. I follow up with a stab.



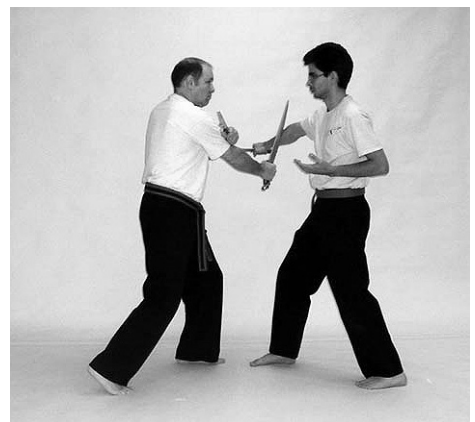
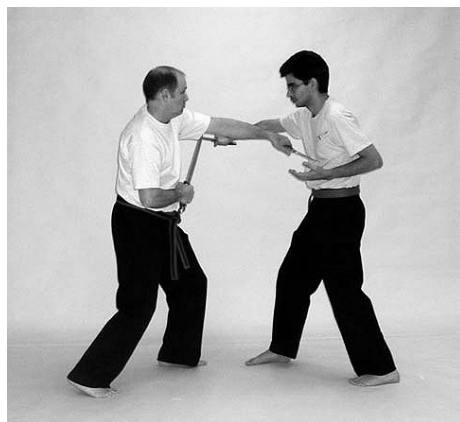
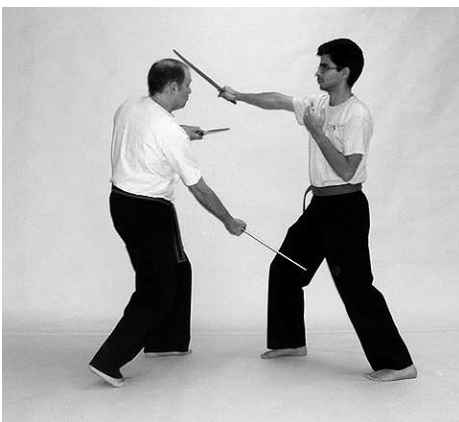
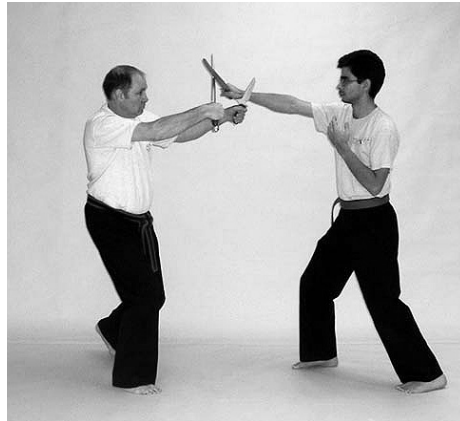
I crossada his #4 cut and use my dagger to trap his arm. I keep the blade to his wrist (inset). I counter with a cut to his biceps and follow it with slashing his trapped wrist.



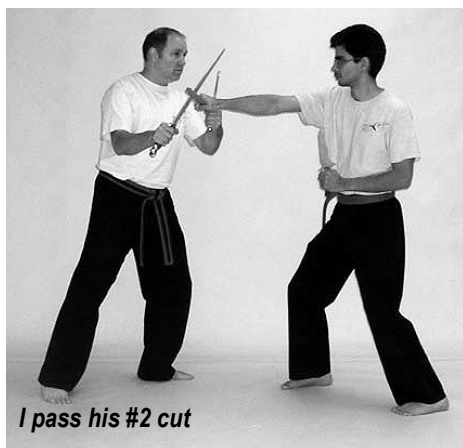
When encountering a high line cut, I will usually pass my opponent's blade over the top to reduce the possibility of getting cut. In this example, I sweep stroke his cut, continue the pass with my dagger while cutting his leg with my follow up.



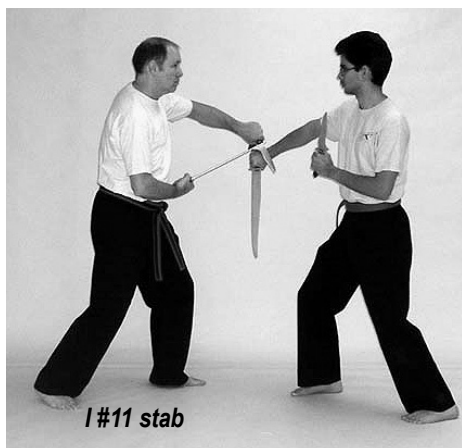
In this next example I umbrella his #12 cut. While continuing the passing action with my dagger, I cut to the inside of his leg with my bolo and then stab with my dagger. Retracting my dagger I then cut to his biceps.



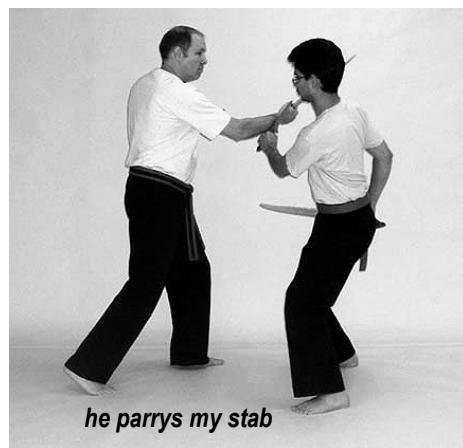
A very challenging and rewarding drill is give and take using espada y daga. Here you have to be very aware of both weapons having an edge and a point. The use of the dagger comes heavily into play in this drill.



I pass his #2 cut



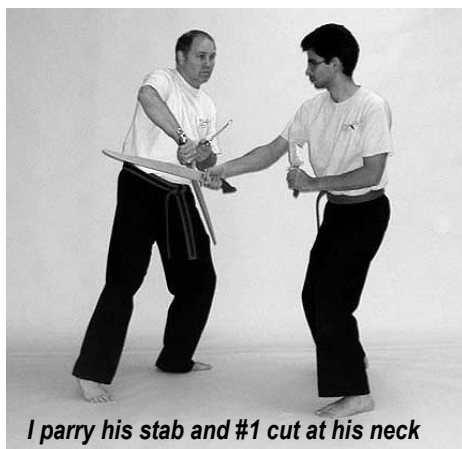
I #11 stab



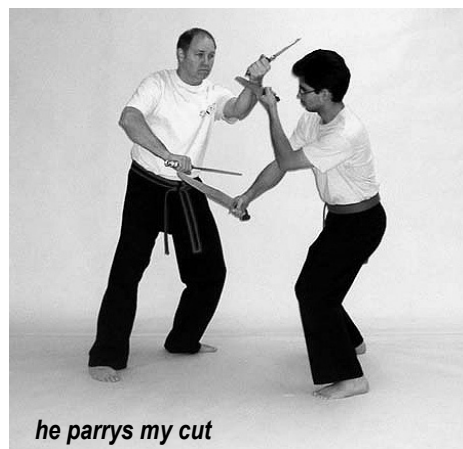
he parrys my stab



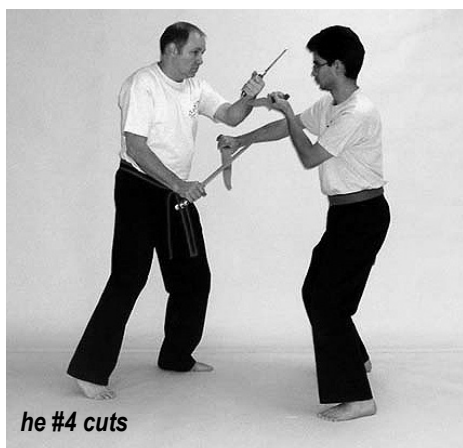
he #5 stabs



I parry his stab and #1 cut at his neck



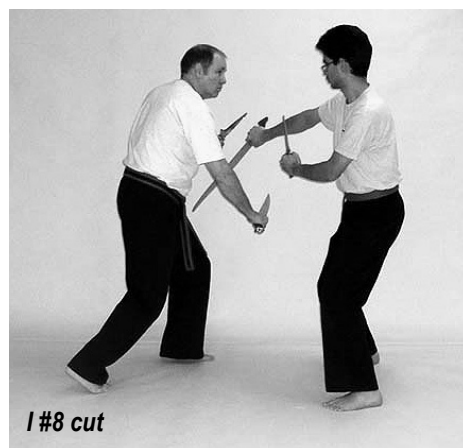
he parrys my cut



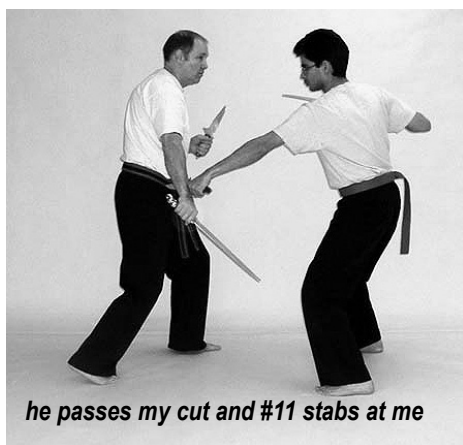
he #4 cuts



I parry his cut



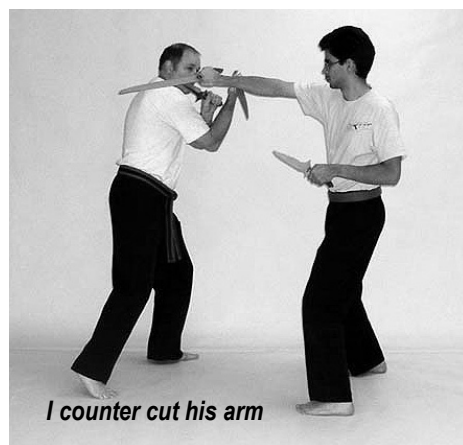
I #8 cut



he passes my cut and #11 stabs at me



I parry his #11 stab



I counter cut his arm

Lesson 12. Cane Anyos 1-4

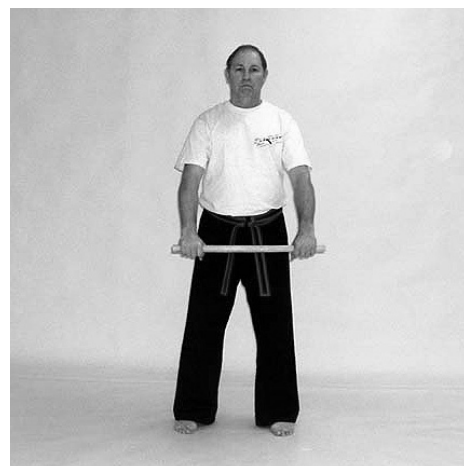
There are only 4 cane forms or *anyos* that are taught in Modern Arnis. (I have delineated the eight empty hand anyos in my book, *Mano y Mano: The Weaponless Fighting Applications Of Modern Arnis*.) These cane anyos have been demonstrated in Remy Presas' first book on Modern Arnis as well as in tape #5 of his first video tape series. A question was raised as to whether these were his grandfather's practice sets or anyos of his own design. I asked Roland Dantes about this – *"From what I can remember the Professor told me, part of it was from his grandfather and part of it he incorporated into his system from all the combinations of styles and techniques that he researched on."* This sounds logical as the first three anyos look as though they are set up for more of a flowing performance while anyo 4 looks more Japanese kata-like in footwork arrangement. This is supposition, though, and I am waiting for more data. I will show the cane anyos as he taught them to me. You can cross reference his first book and his taped material as well. (note: When Prof. Presas demonstrated anyos 1&4 in his first video tape series, his #8 and #9 strikes were more of a banda y banda action than striking. It is also interesting to note that he did anyo 4 with a blade rather than a stick.)

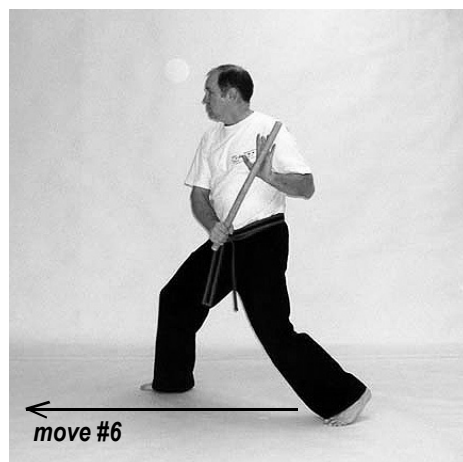
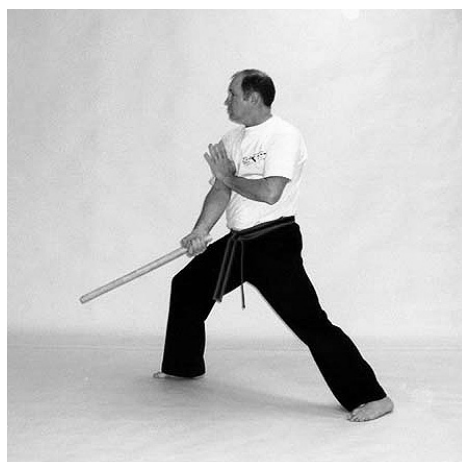
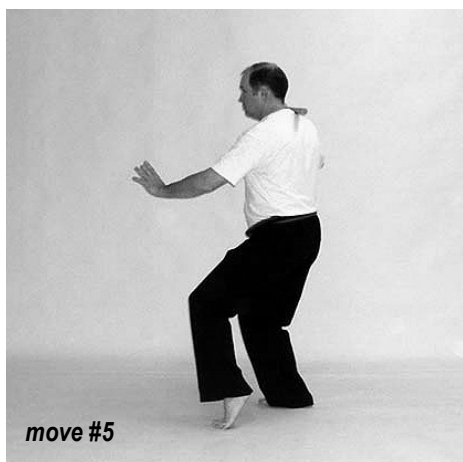
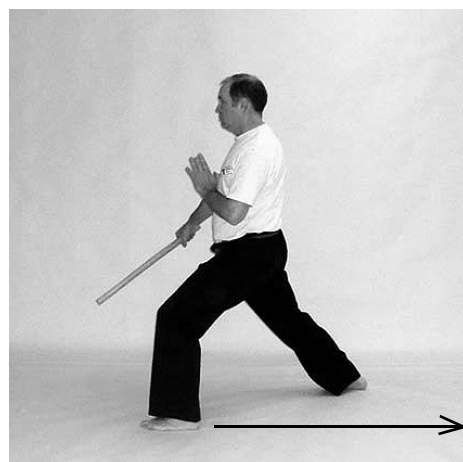
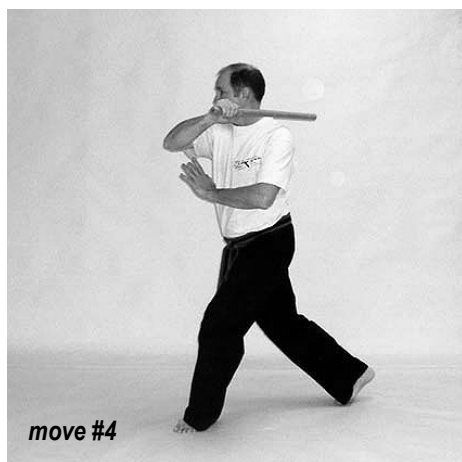
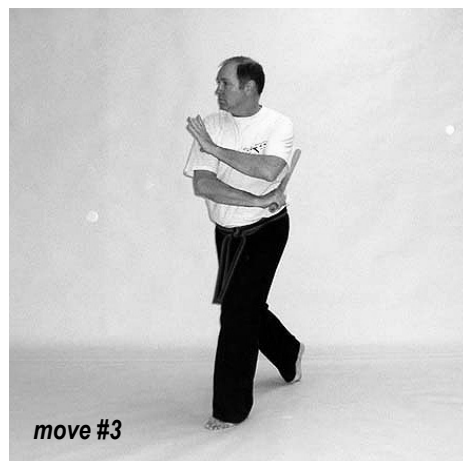
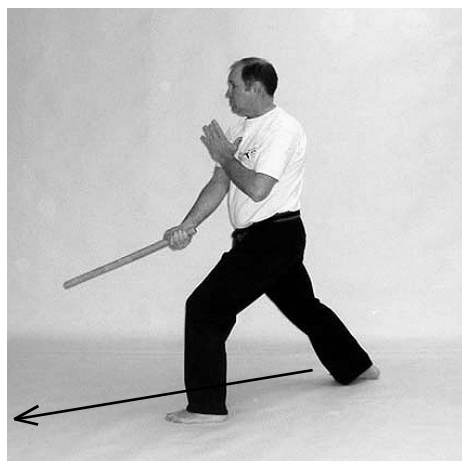
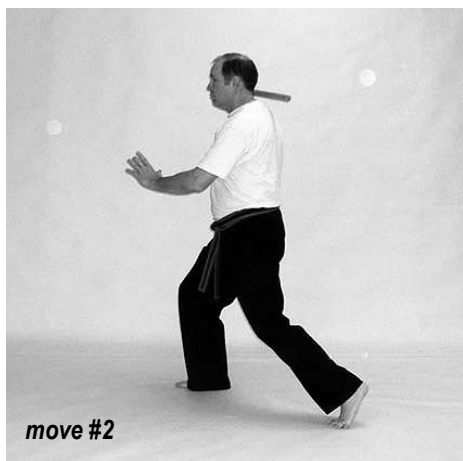
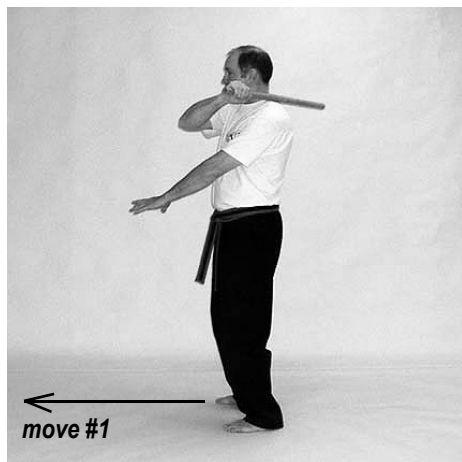
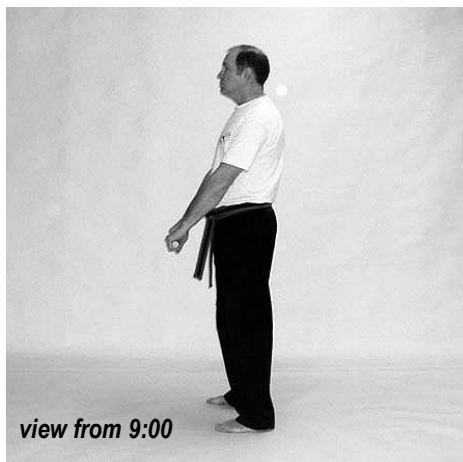
For the sake of clarity, I use the clock face for reference of the direction you step. The breakdown for the text is explained in the first anyo and it will hold true for the rest of them. Note: Anyos 1&2 are shown from a 9:00 vantage point.

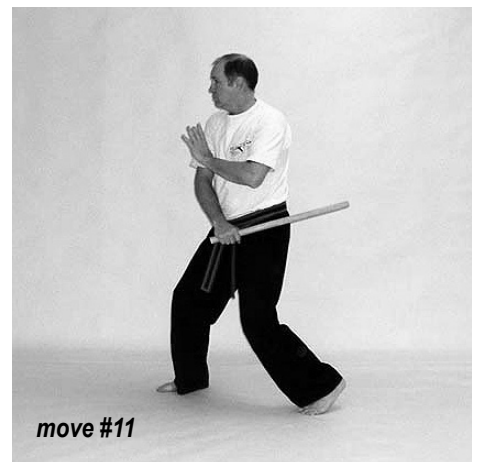
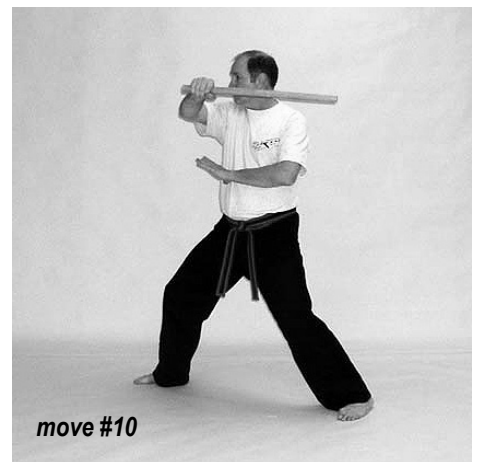
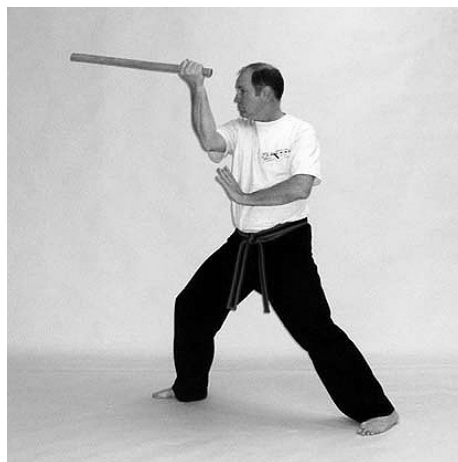
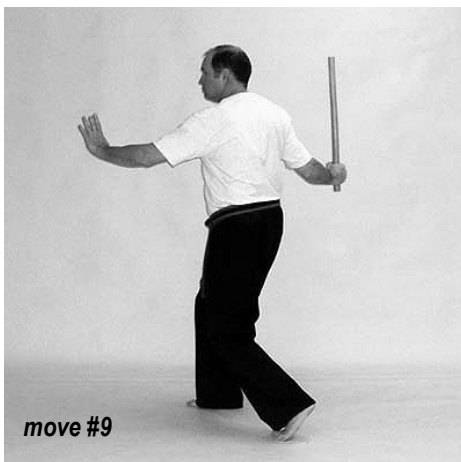
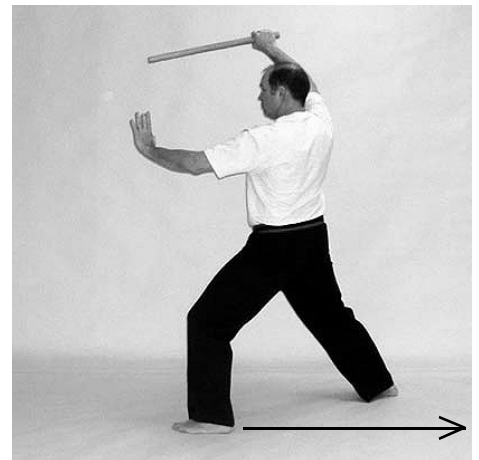
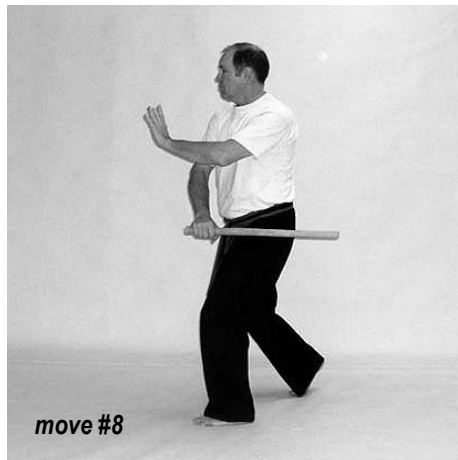
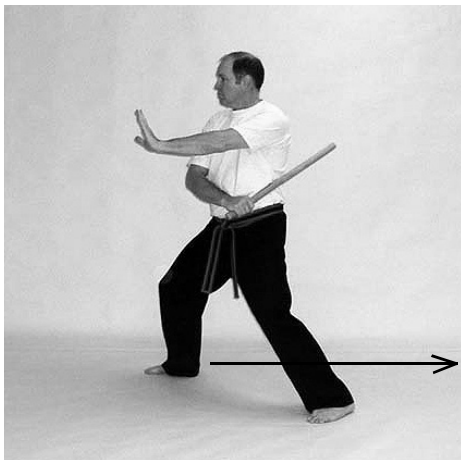
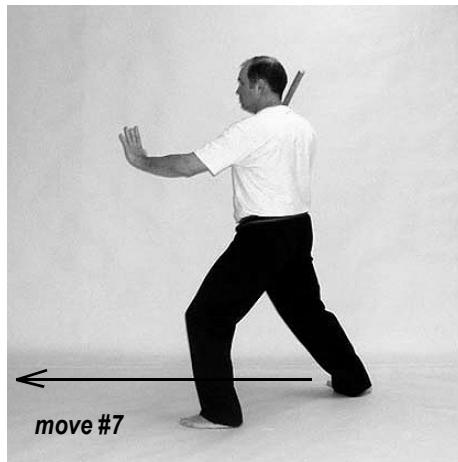
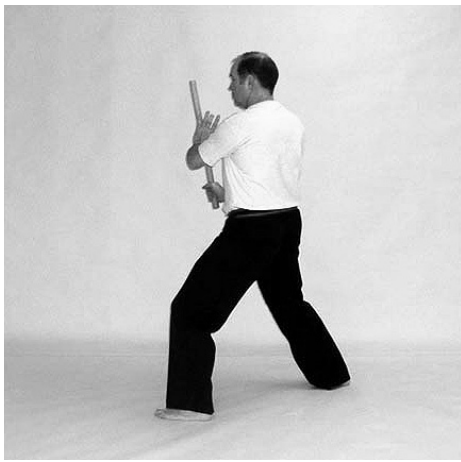
Cane Anyo (form) #1

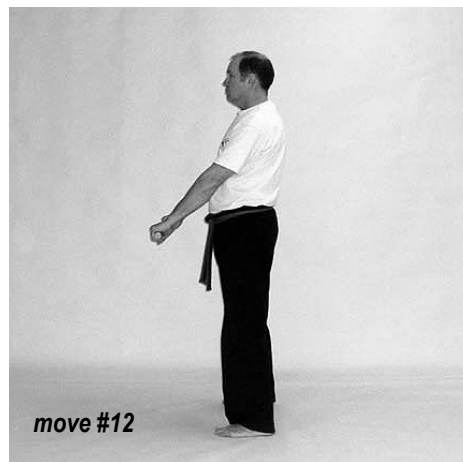
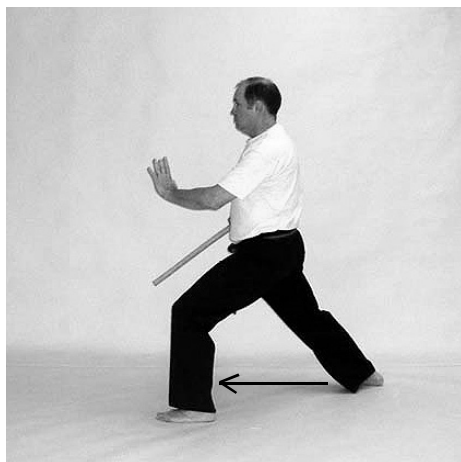
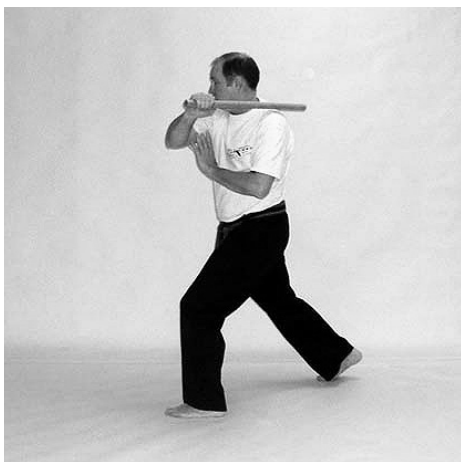
<u>strike/block</u>	<u>foot - step</u>	<u>stance</u>	<u>direction of step</u>
1. #8	right - forward	forward	12:00
2. #9	left – forward	forward	12:00
3. #4	right – forward	horse	12:00
4. #8	right – backward	forward	6:00
5. #9	left – backward	forward	6:00
6. Brace right	left – forward	middle	12:00
7. Cut through left	right – forward	middle	12:00
8. up cut right side	right – backward	forward	6:00
9. up cut left side	left – backward	forward	6:00
10. advance - #12	right – forward	forward	12:00
11. #8	right – backward	forward	6:00
12. Ready	right – forward	ready	12:00

Notes: you look toward 12:00 for the entire anyo. The "up cut" is one half of the figure 8 motion. The *up cut left side* is an uppercut action delivered from your lower right side to your upper left side. The *up cut right side* is delivered from your lower left side to your upper right side and it is in a back handed hammer fist motion. The number in the photos correspond with the number of the move. Each anyo begins and ends with this the salutation.









Cane Anyo #2

strike/block

1. up cut left side
2. 180 turn – #9
3. #8
4. up cut left side
5. 180 turn – #9
6. #8
7. Ready

foot - step

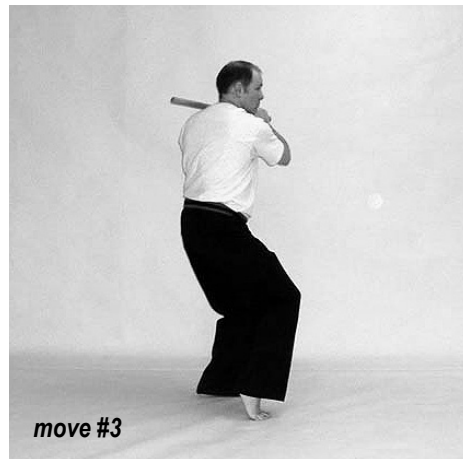
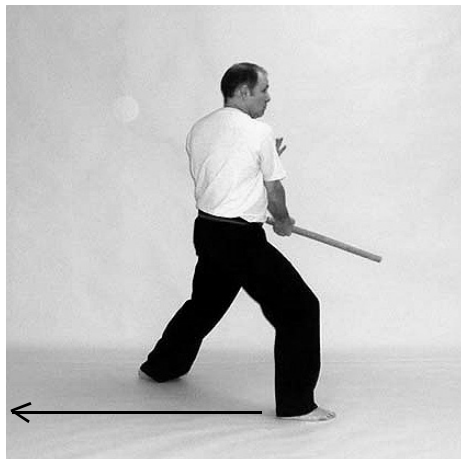
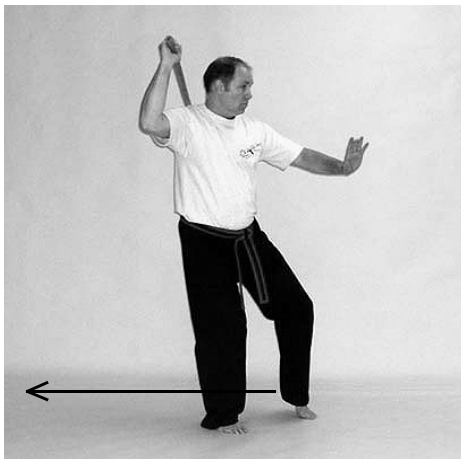
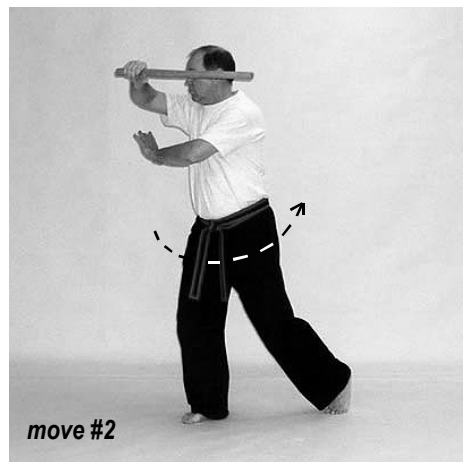
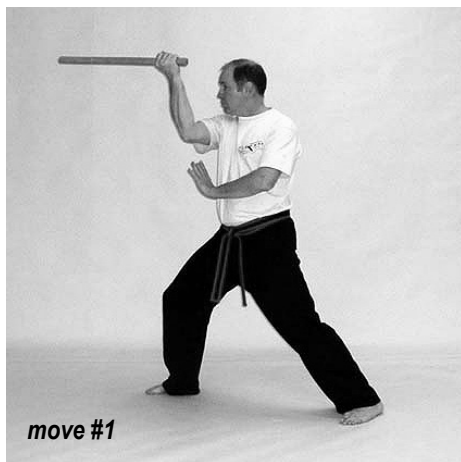
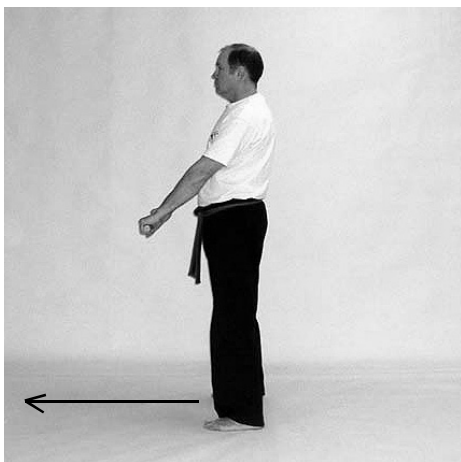
- right – forward
- left – backward
- right – backward
- right – forward
- left – backward
- right – backward
- right – forward

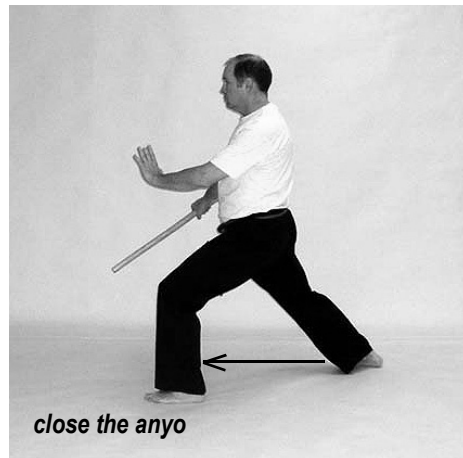
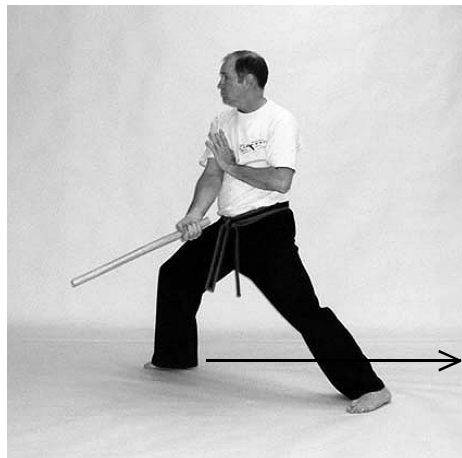
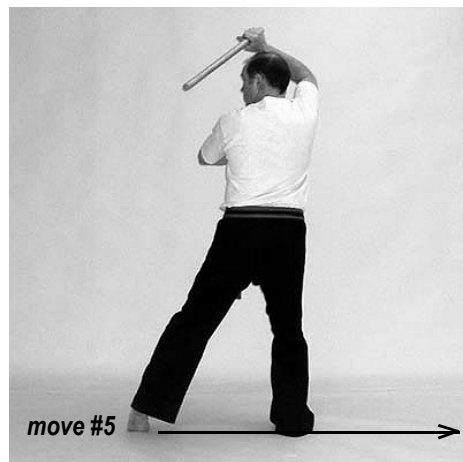
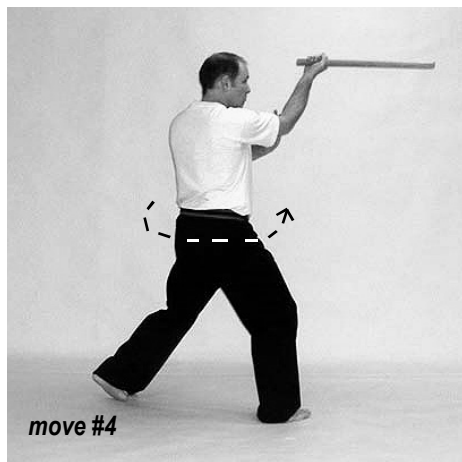
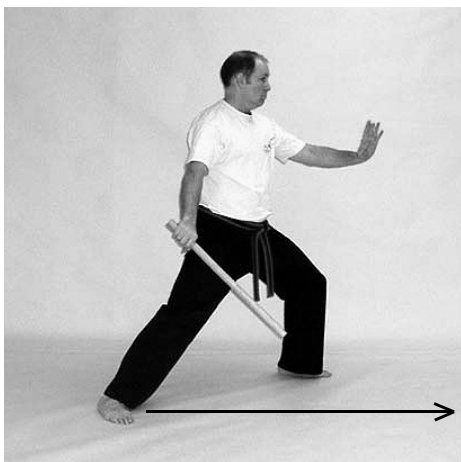
stance

- forward
- forward
- forward
- forward
- forward
- forward
- ready

direction of step

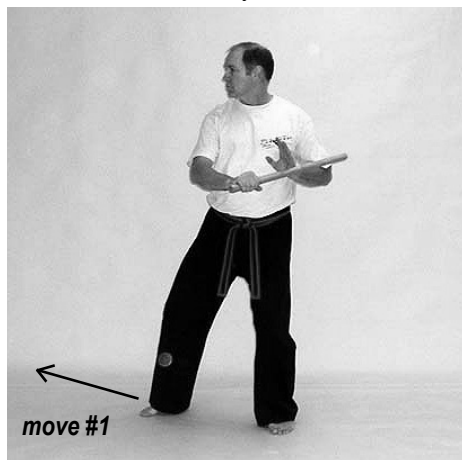
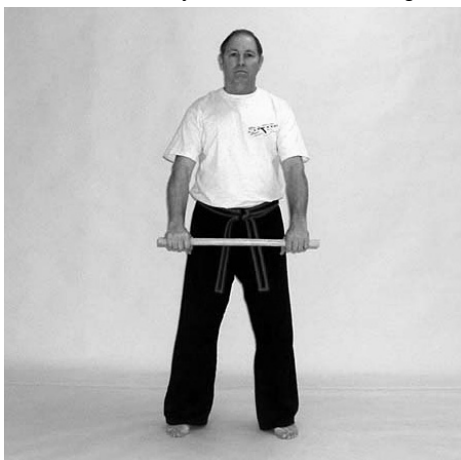
- 12:00
- 12:00
- 12:00
- 6:00
- 6:00
- 6:00
- 12:00

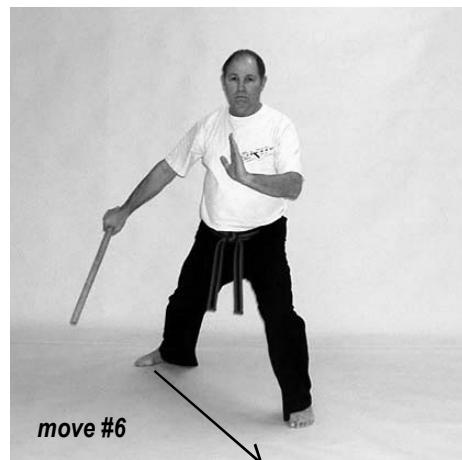
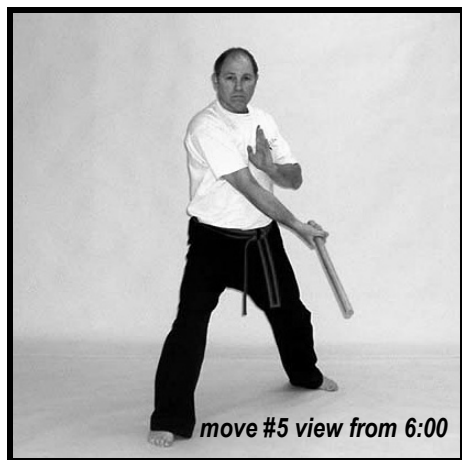
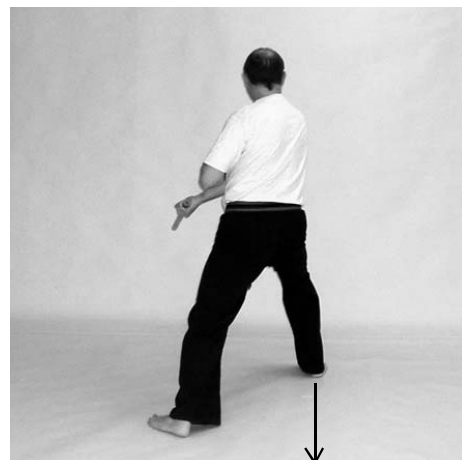
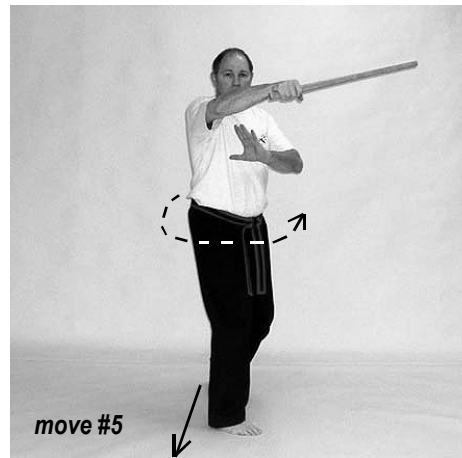
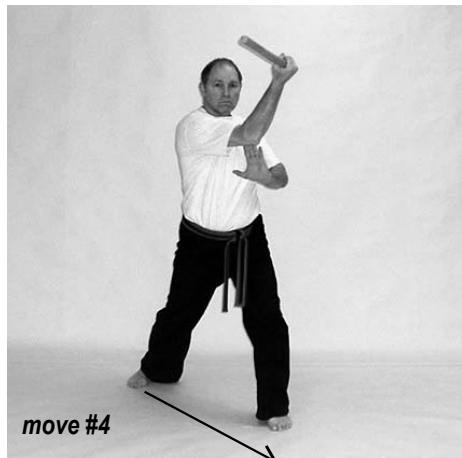
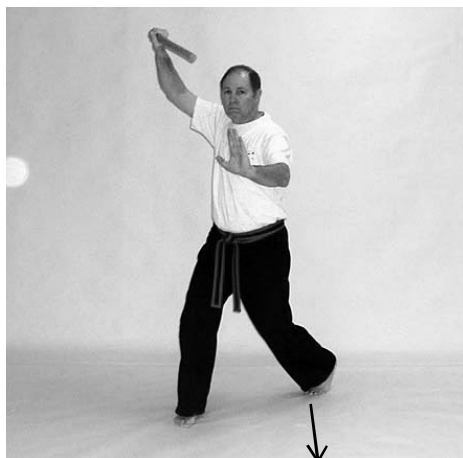
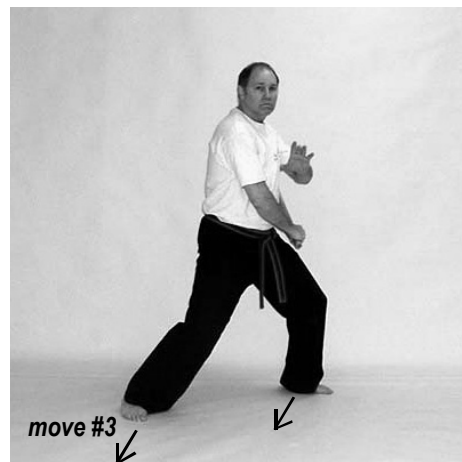
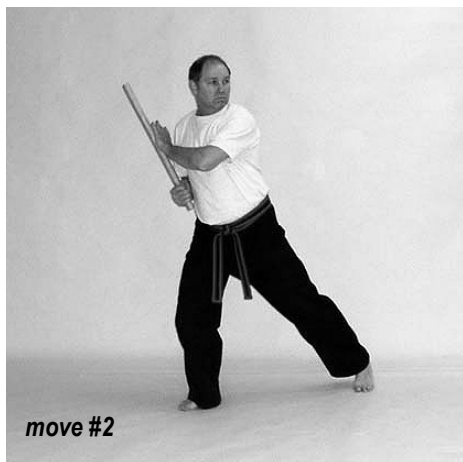


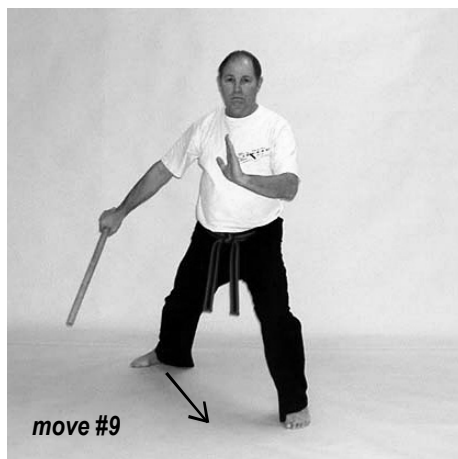
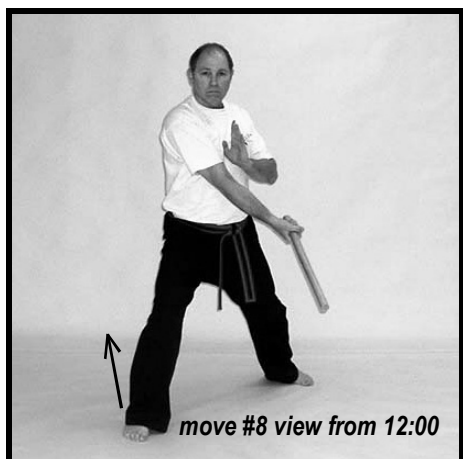
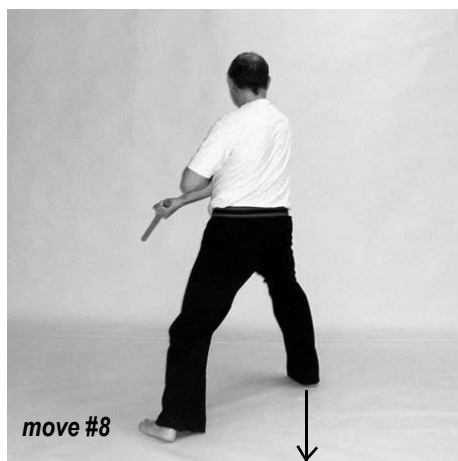
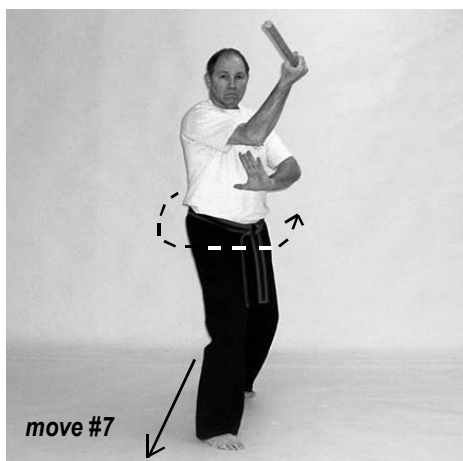


Cane Anyo #3

<u>strike/block</u>	<u>foot - step</u>	<u>stance</u>	<u>direction of step</u>
1. Right brace block	right - sideward	forward	3:00
2. Left brace block	pivot to left	forward	9:00
3. up cut right side	right - advance	forward	12:00
4. up cut left side	left - forward	forward	12:00
5. #9	Right double step (includes 180 turn)		12:00
6. #8	right - backward	forward	12:00
7. up cut left side	right - forward	forward	6:00
8. #9	180 turn, left-backward	forward	6:00
9. #8	right - backward	backward	6:00
10. R-ready	right - forward	ready	12:00







Cane Anyo #4

strike/block

1. #8
2. #9
3. #8
4. #9
5. Right force to force block
6. Left force to force block
7. up cut right side
8. up cut left side
9. up cut right side
10. up cut right side
11. up cut left side
12. double zero #12
13. Right force to force block
14. Left force to force block
15. up cut right side
16. up cut left side
17. up cut right side
18. up cut left side
19. #4
20. Ready

foot - step

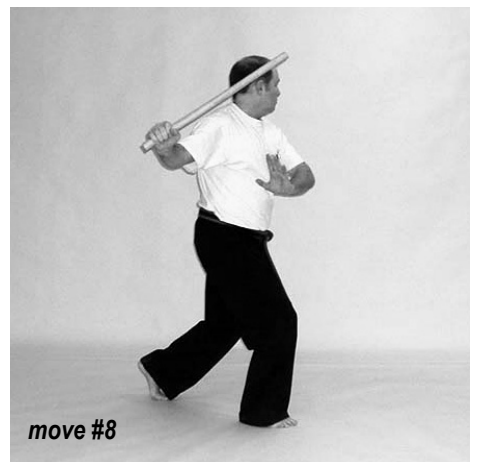
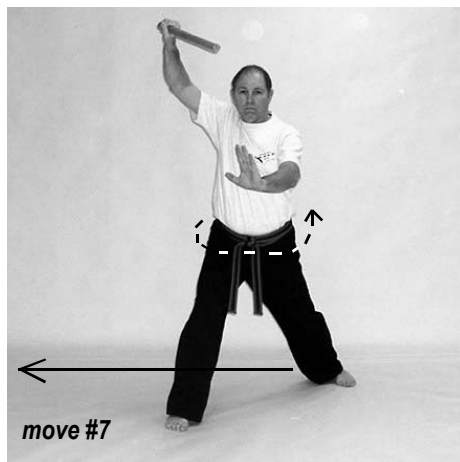
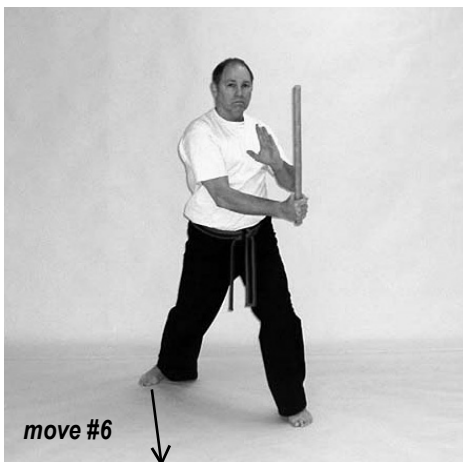
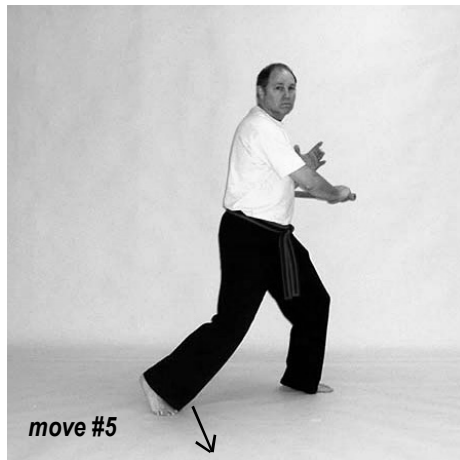
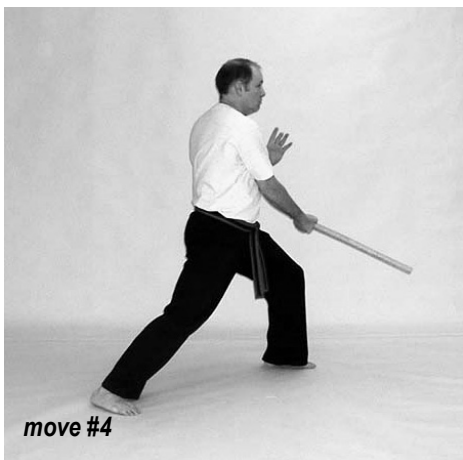
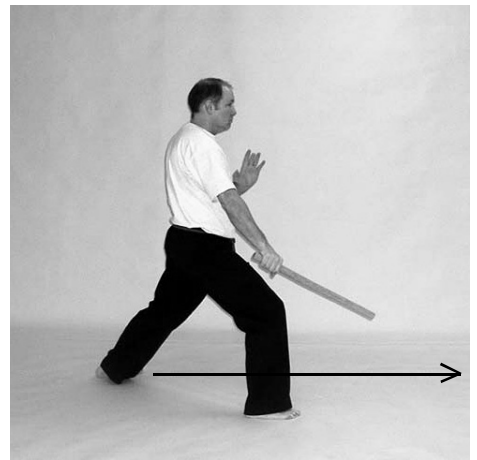
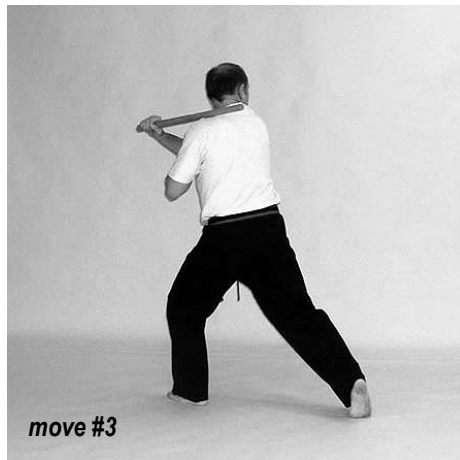
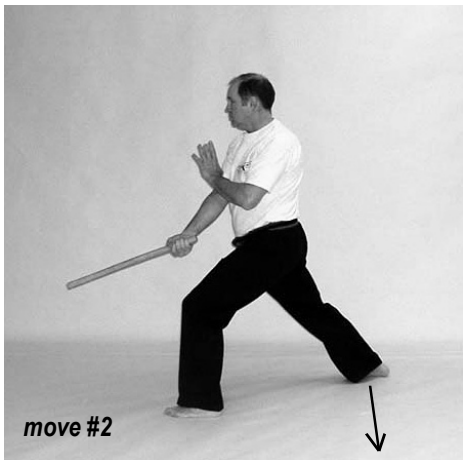
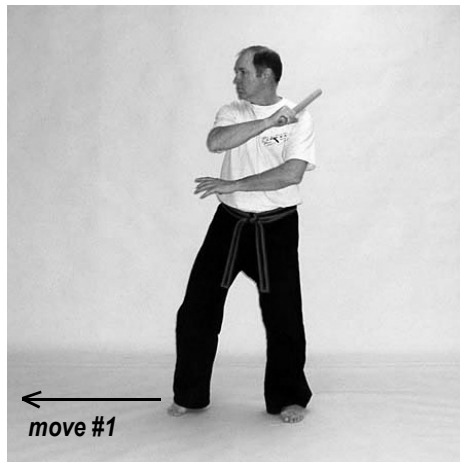
- right – sideward
- left – forward
- right back behind
- left – forward
- right – forward
- left – forward
- right – forward
- left back behind
- right – forward
- back behind
- left – forward
- left – forward
- right – forward
- left – forward
- right - back behind
- left – forward
- right – back behind
- left – forward
- right – horse
- right – forward

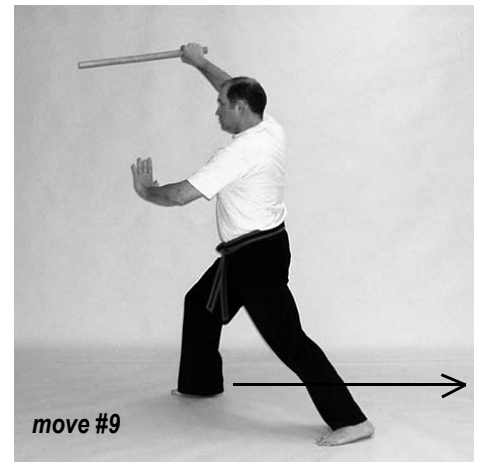
stance

- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- forward
- sideward
- ready

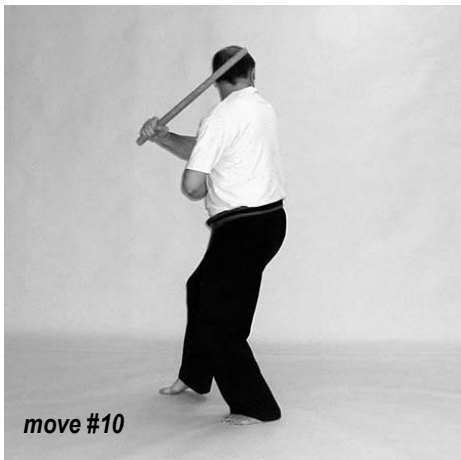
direction of step

- 3:00
- 3:00
- 9:00
- 9:00
- 12:00
- 12:00
- 12:00
- 3:00
- 3:00
- 9:00
- 9:00
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- 3:00
- 3:00
- 9:00
- 9:00
- 3:00
- 12:00

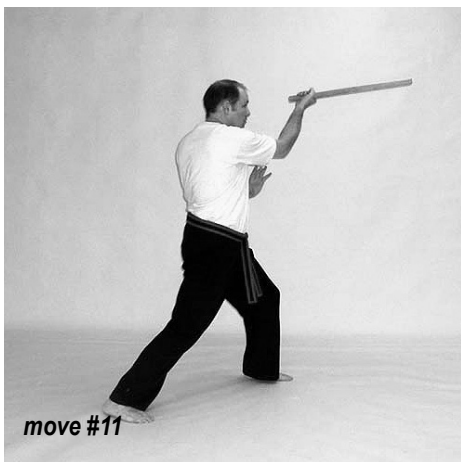
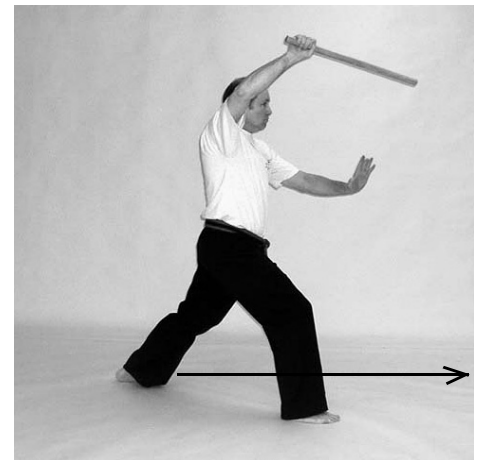




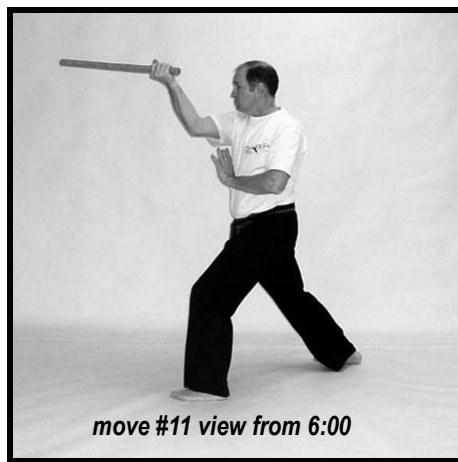
move #9



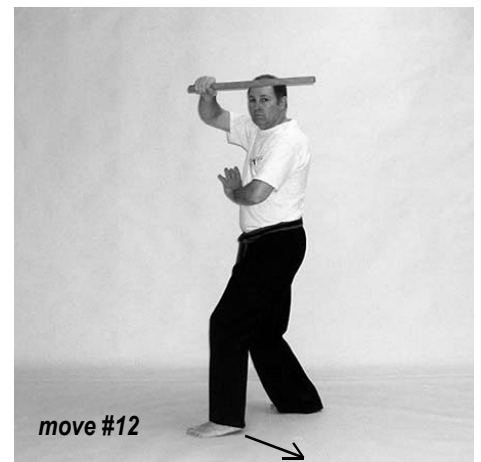
move #10



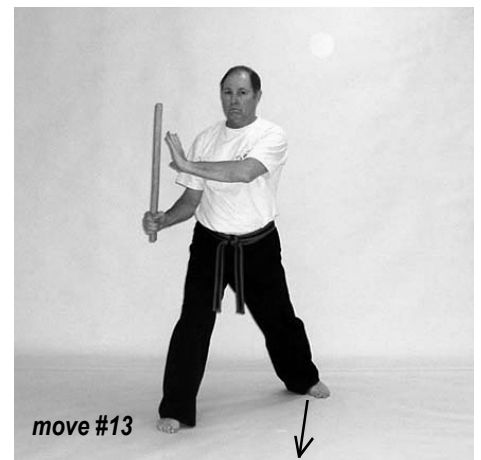
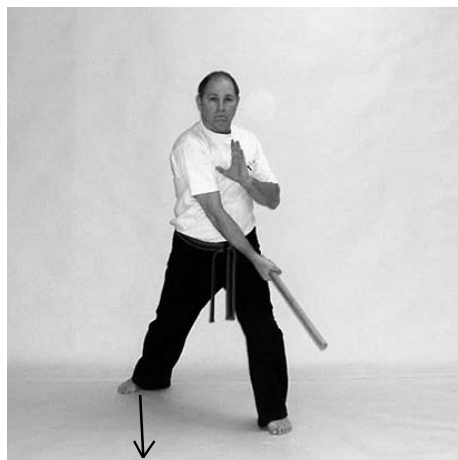
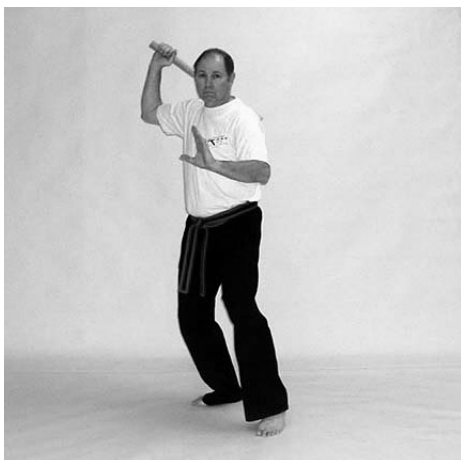
move #11



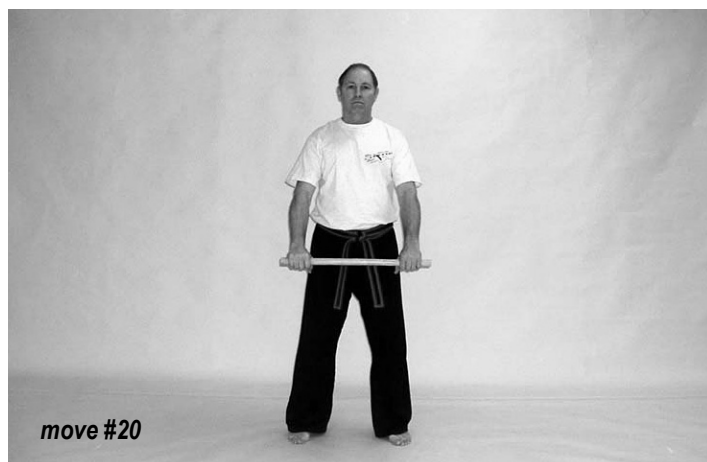
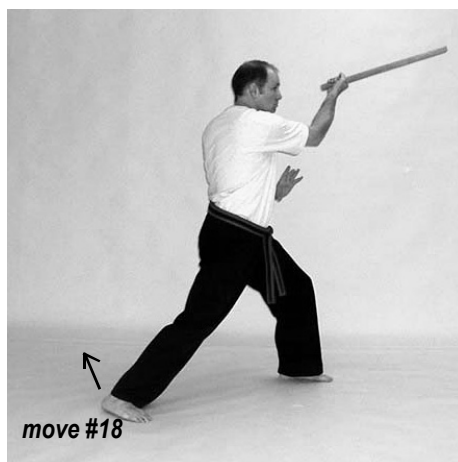
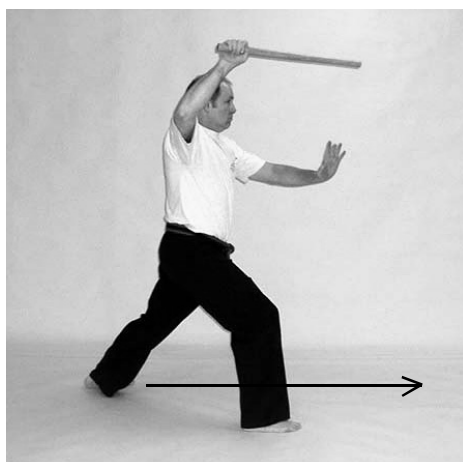
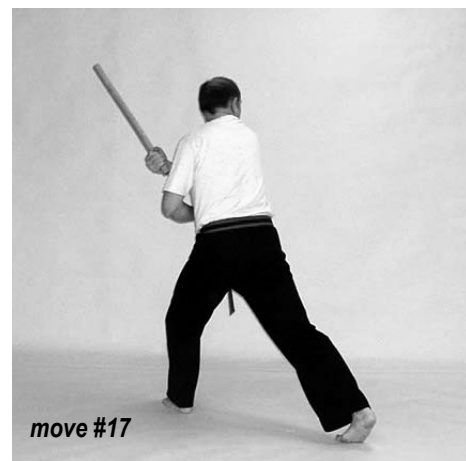
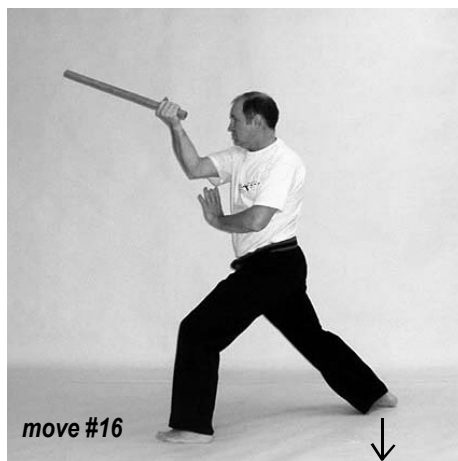
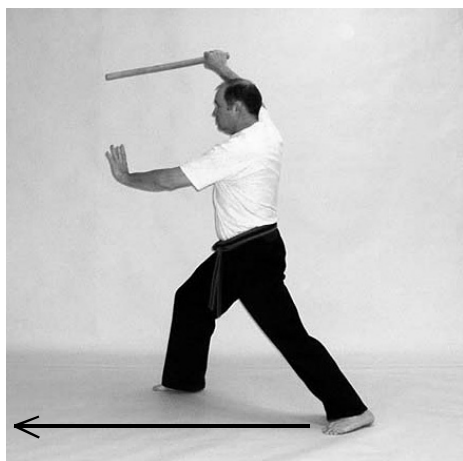
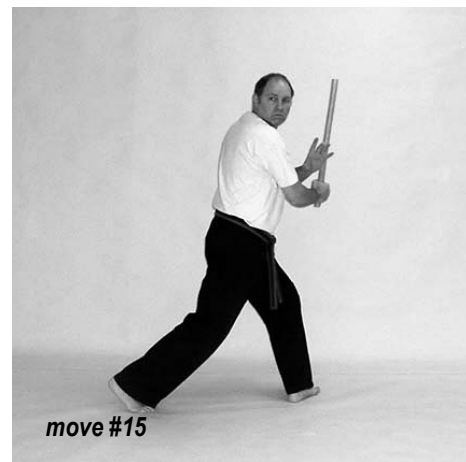
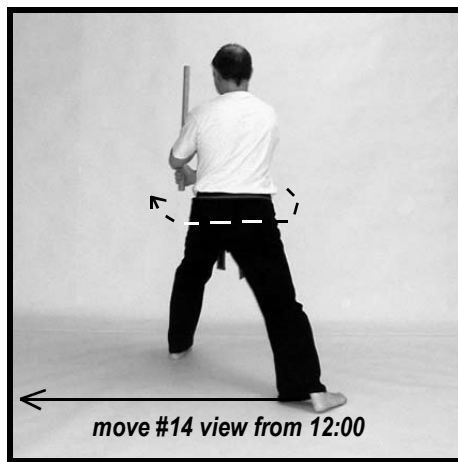
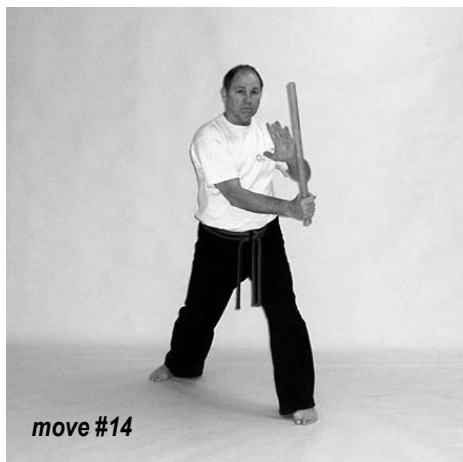
move #11 view from 6:00



move #12



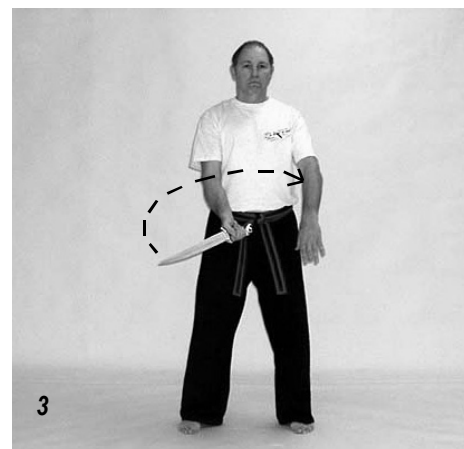
move #13



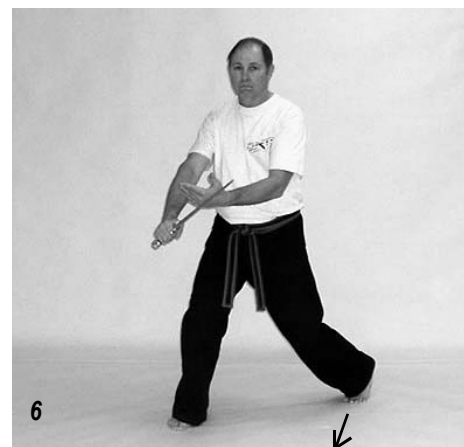
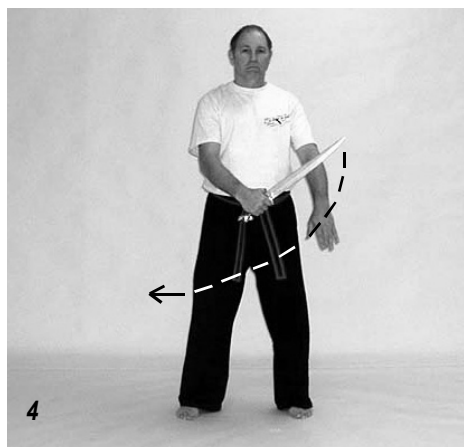
Lesson 13. Blade Applications of Anyos 1-4

As far as I know, Prof. Presas never taught different weapon applications for the cane anyos. All the variations including knife, bolo, long staff, and so on, are the interpretations of the cane anyos made by various senior students over the years. This includes the bolo applications of the cane anyos in this lesson. These are my interpretations for the blade. The templates are the same. The differences in motion are minor but follow the usage of an edged weapon as opposed to a blunt impact one. The anyos not only teach motion but, to the creative student, open up a world of alternate application as well. In this lesson, I will describe the actions as I lay out the photos.

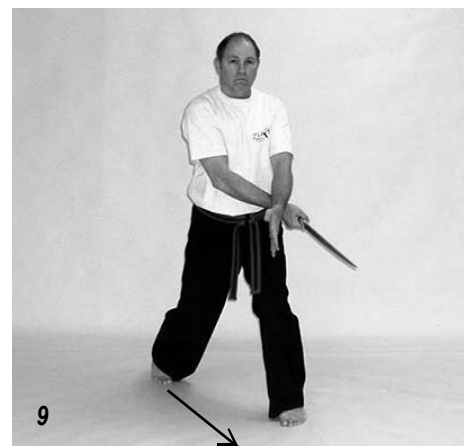
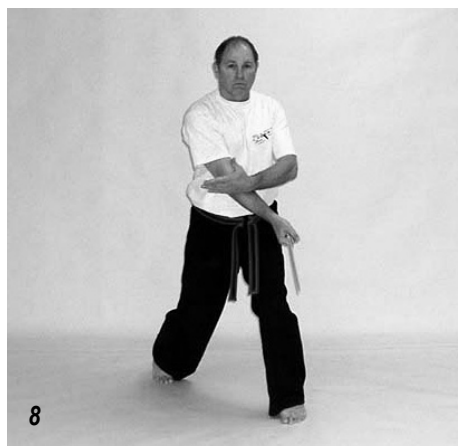
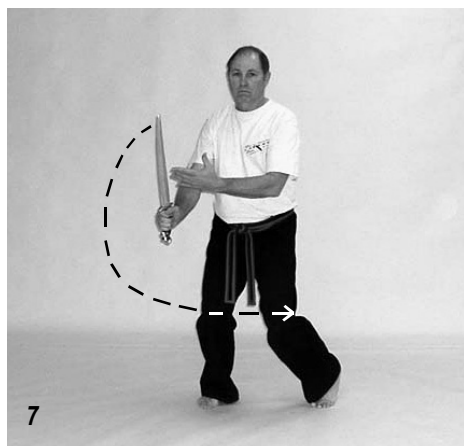
Blade Anyo #1



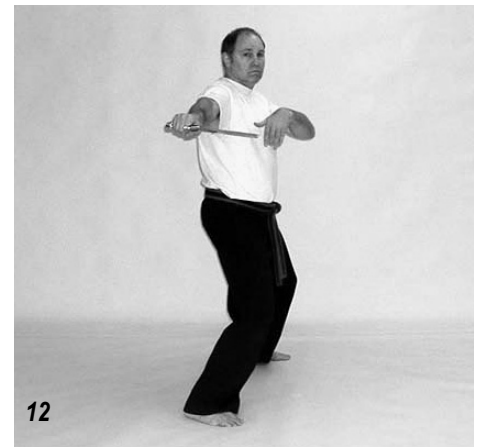
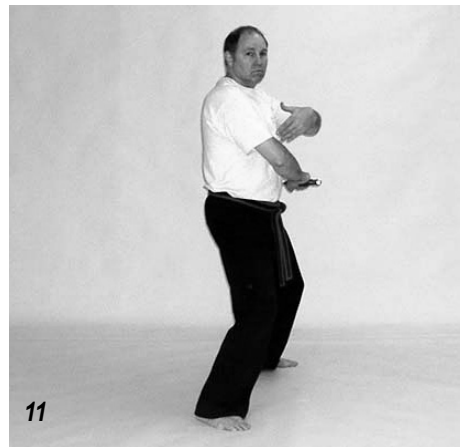
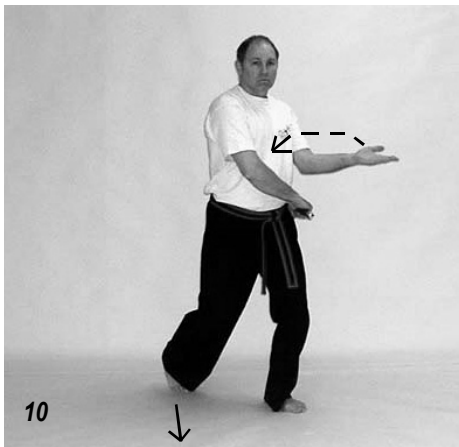
Use wrist action and circle the tip of your bolo counterclockwise to “wind up” for your forward step and #8 action (1-5).



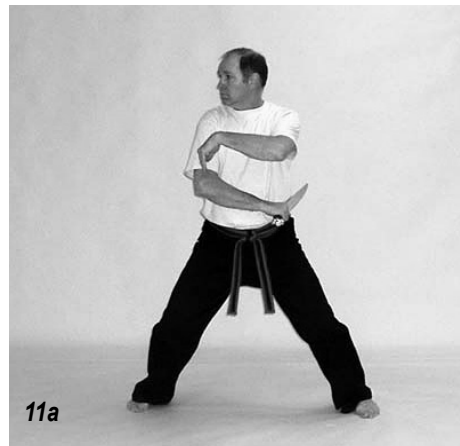
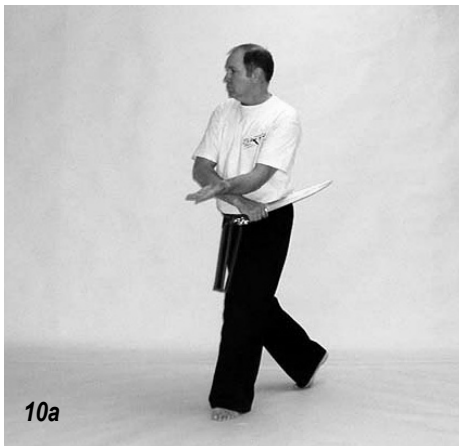
Use wrist action and circle the tip of your bolo clockwise to “wind up” for your forward step and #9 action (6-9).



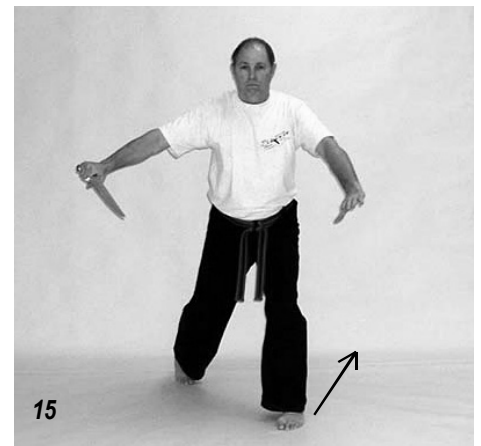
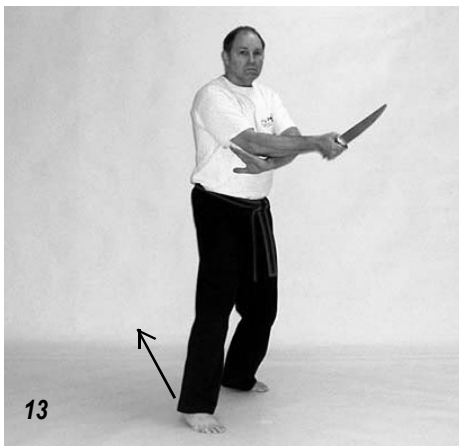
In both actions, the impact area is the flat of the blade and the check hand *follows* the bolo. Notice that in the bolo anyos I make the stances shorter.



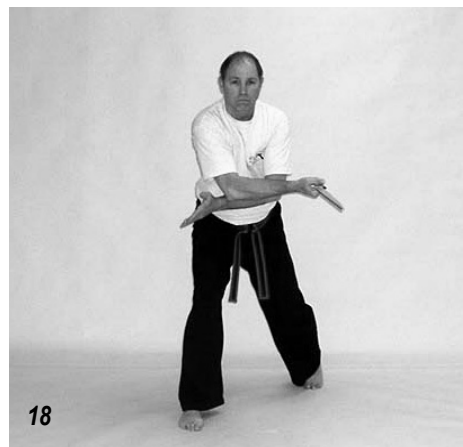
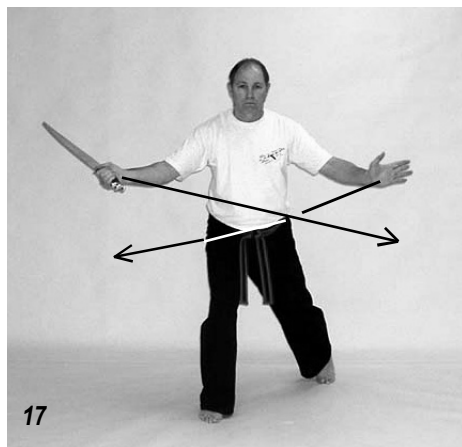
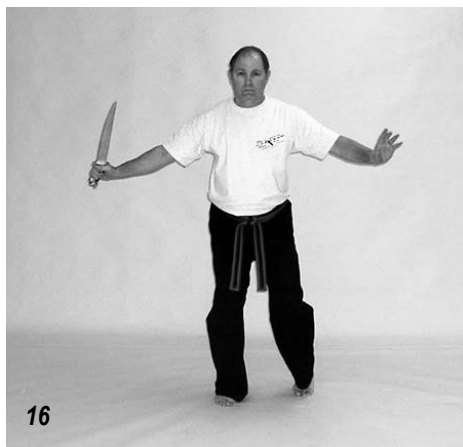
Circle your check hand up and over as you step forward. Execute a side cut after you get into horse stance (10-12).



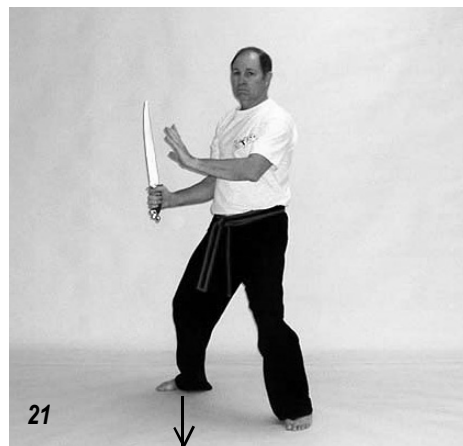
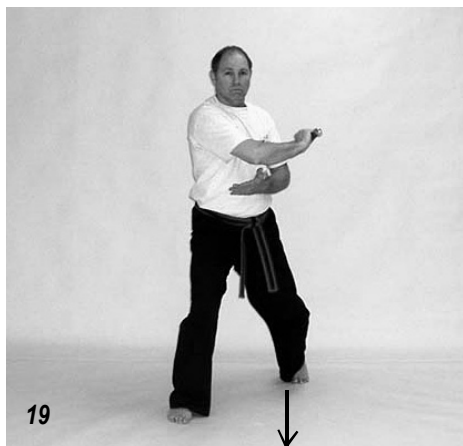
In the above photos showing the same action from the side, you see the hook occurring while your blade chambers.



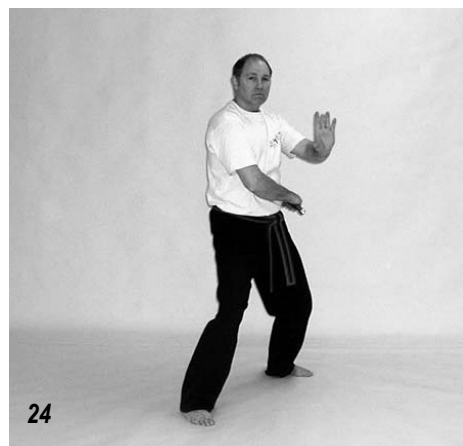
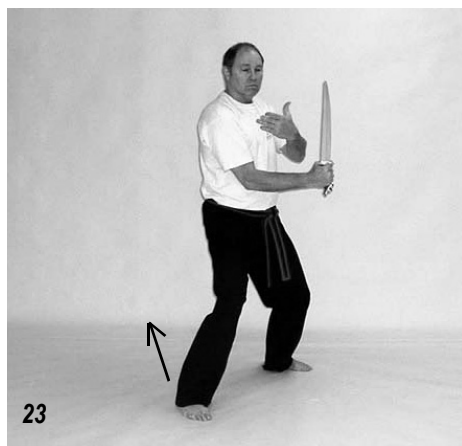
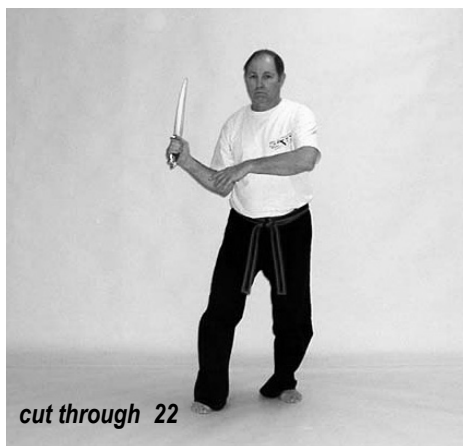
As you begin to step back with your right leg, you chamber your check hand under your blade arm and go into a "closed" (arms crossed) position (13). As you finish the step back, you execute the banda y banda motion (14&15). Lean a bit forwards with your upper body as you do so. This way you get used to pulling your opponent's target, your stomach, out of the way of his cut.



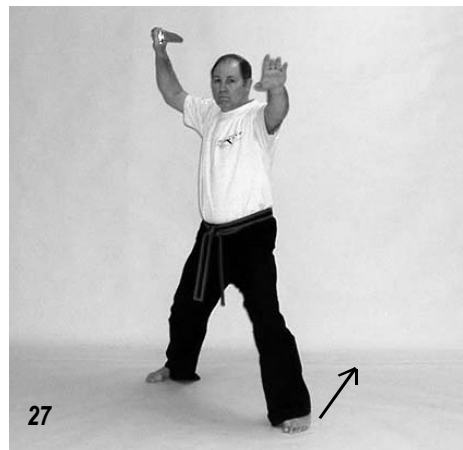
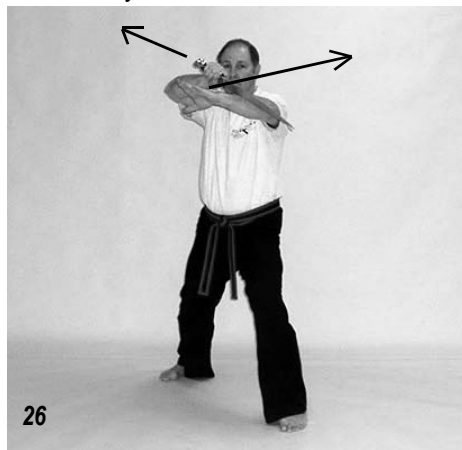
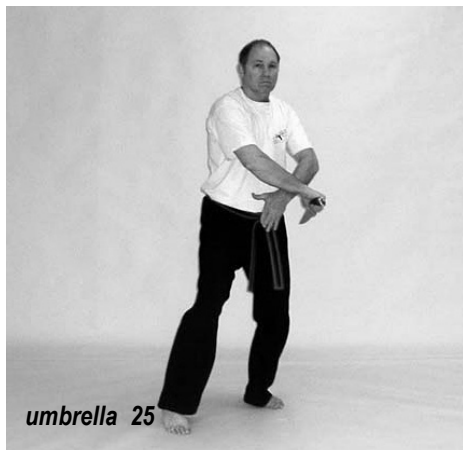
Step back with your left foot (16) and execute a banda y banda action from an open position (17&18).

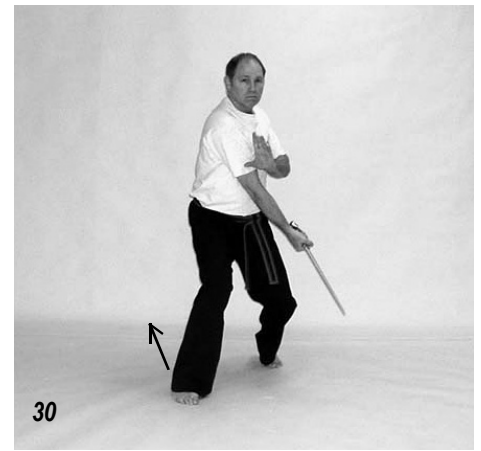
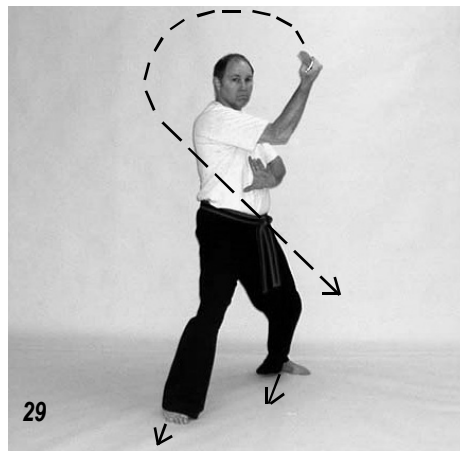
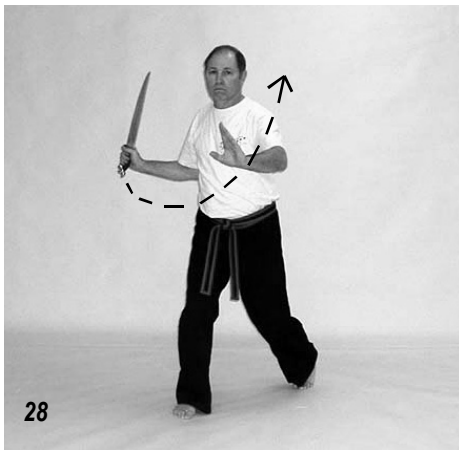


Step forward with your left foot and do a power block and check. I call this the "butcher's block."

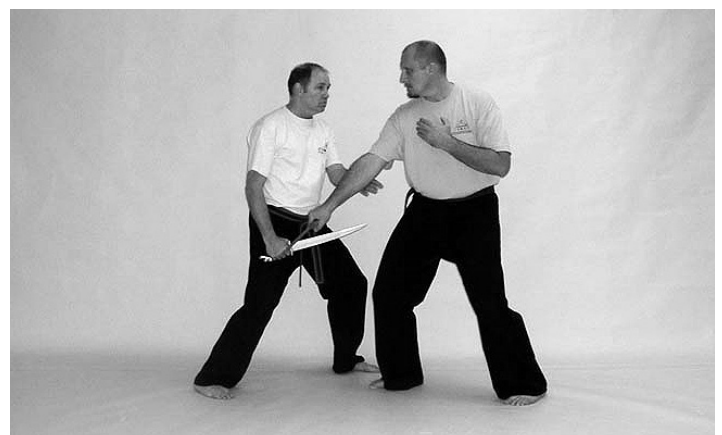
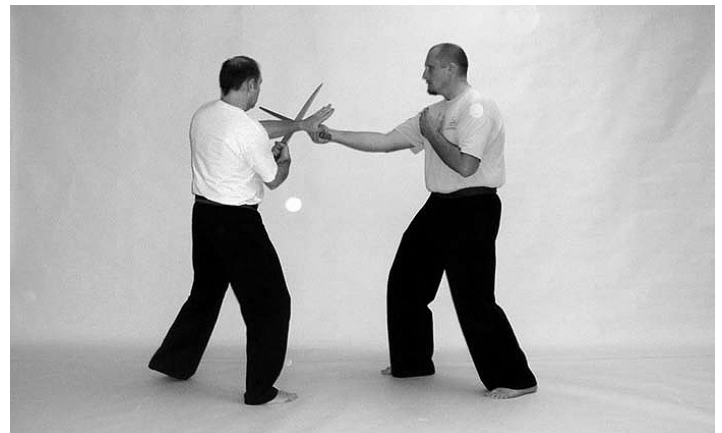


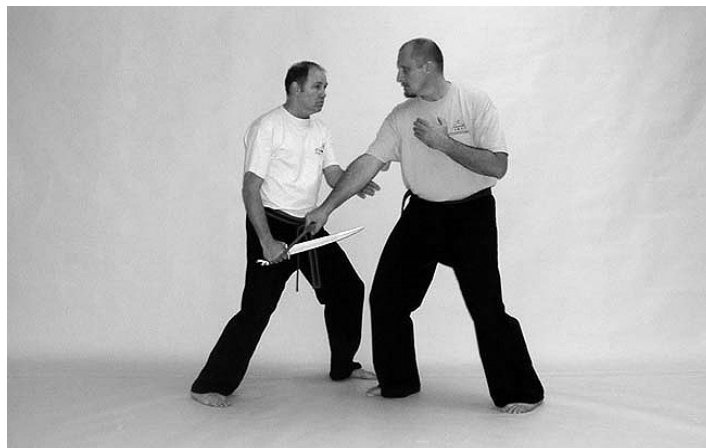
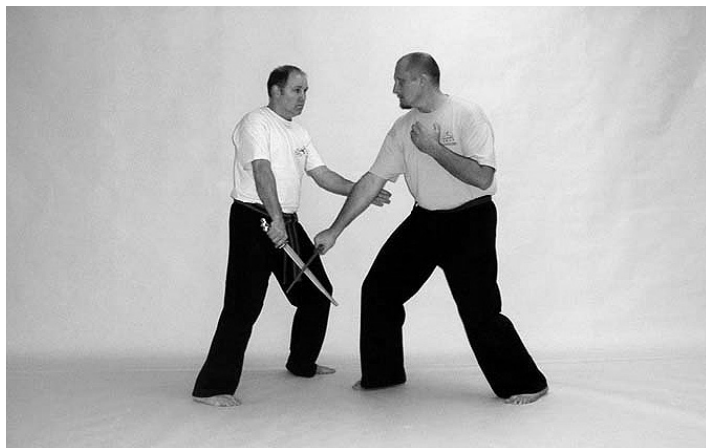
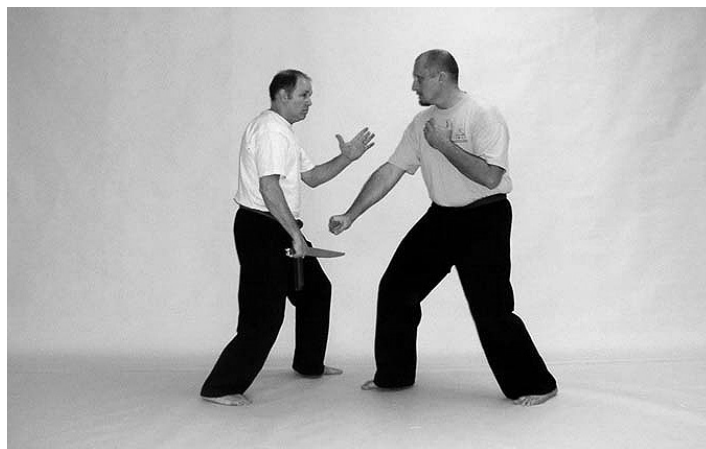
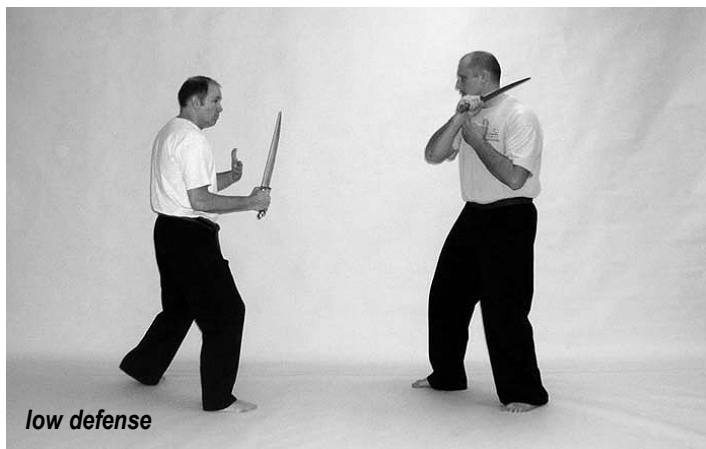
The next several actions are identical to the cane anyo.



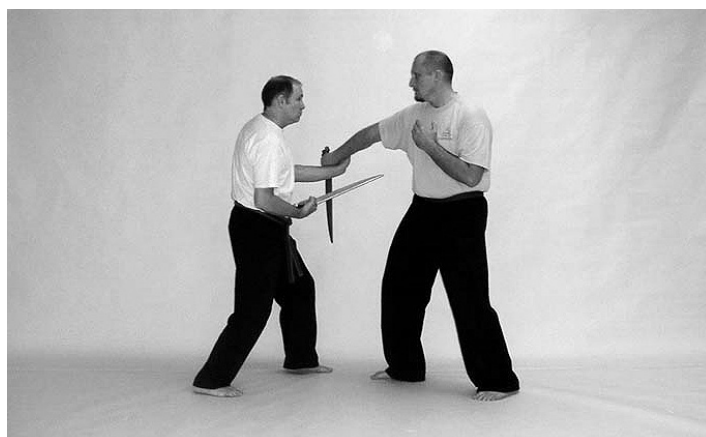
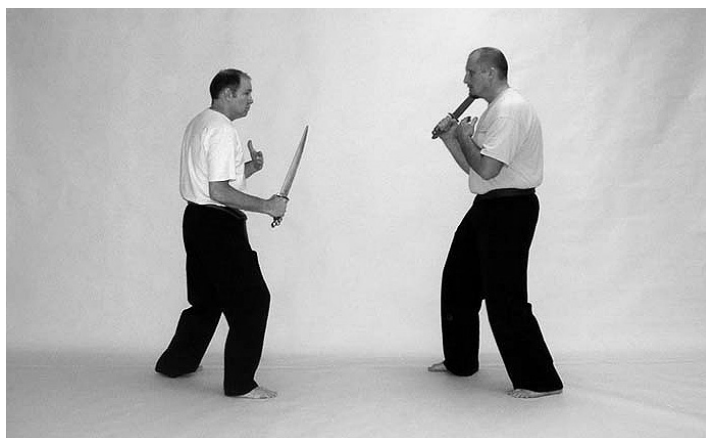


The final actions of the blade anyo 1 are identical to cane anyo 1. The following are applications of the various actions in anyo 1. The opening "flourish" is actually a reminder that your opening motion is not only a #8 block but can include a palis palis defense as well. The follow up check opens him up for a stab. Notice the "point orientation" at the end of the move.

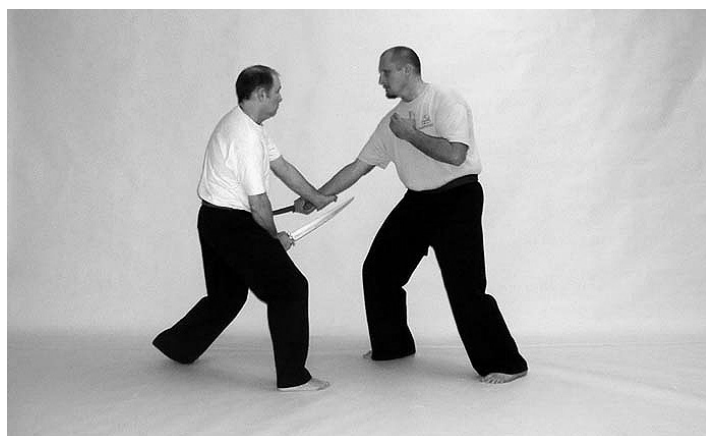
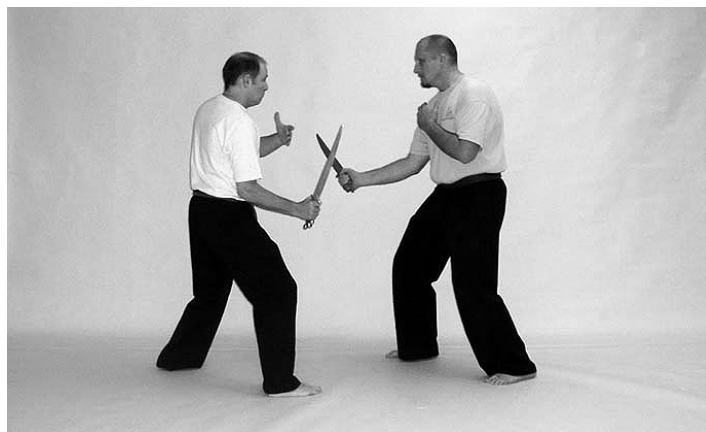
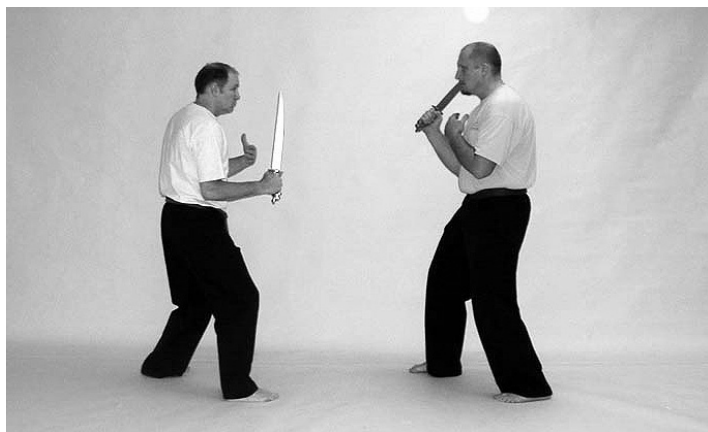




The application of move 1 is done with the flat of the blade while your check hand provides room for point orientation. Move 2 has the same applications as move 1 - either a palis palis defense or a low defense.



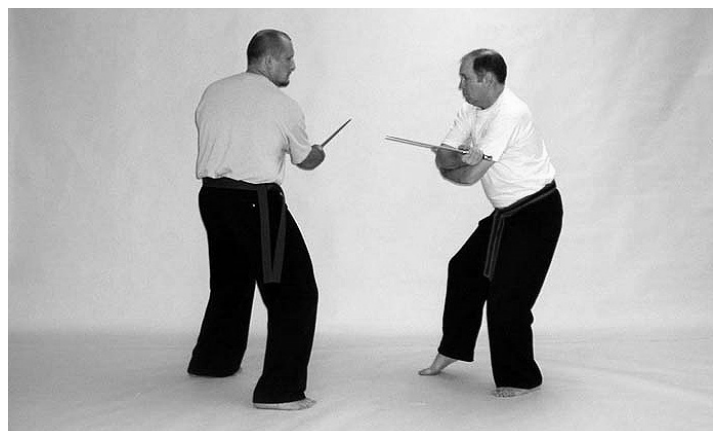
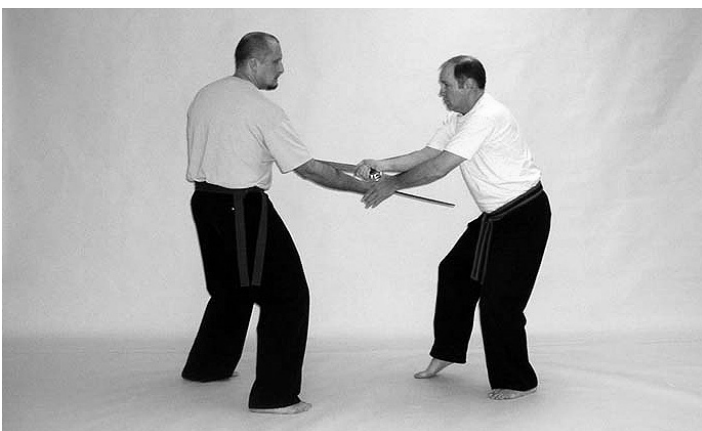
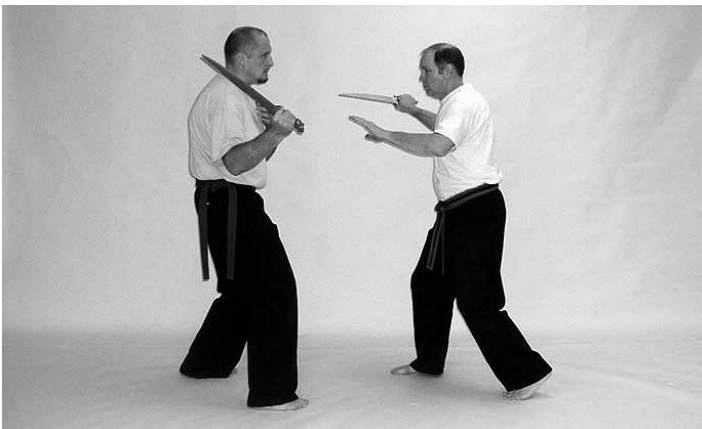
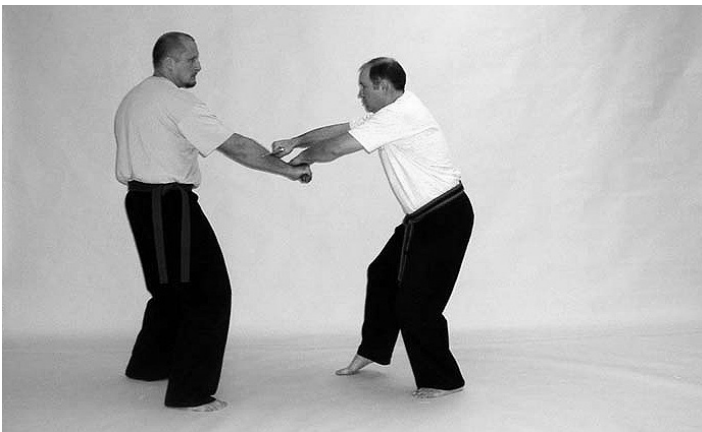
Low block and check application of move 2.



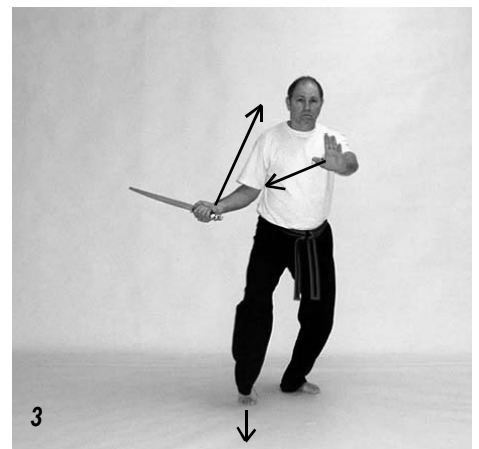
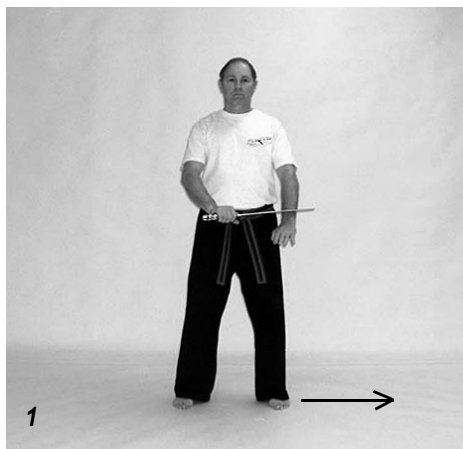
My application of move 3 follows the palis palis defense. Your check hand guides his arm to the side. You step in, encircle his arm for a trap and follow up cut. I circle his arm up around his elbow so that I minimize the danger of my being cut.



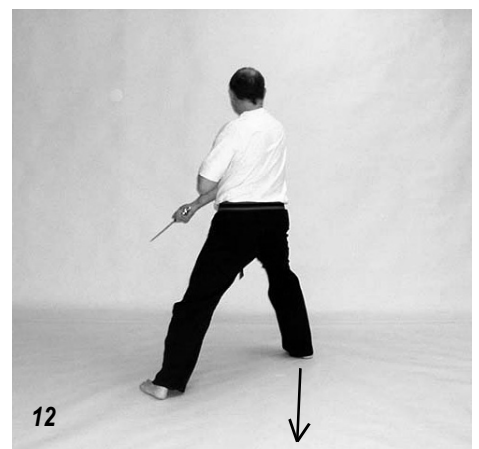
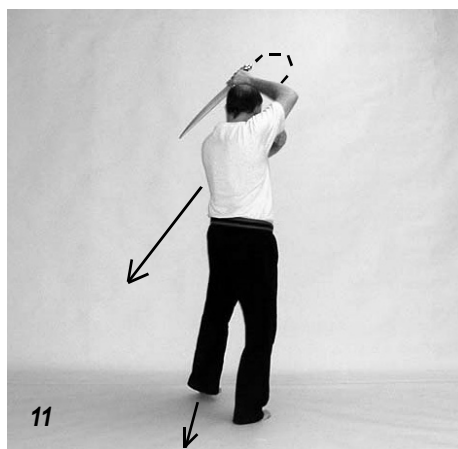
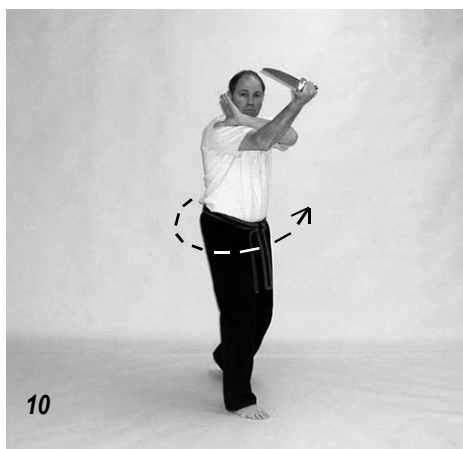
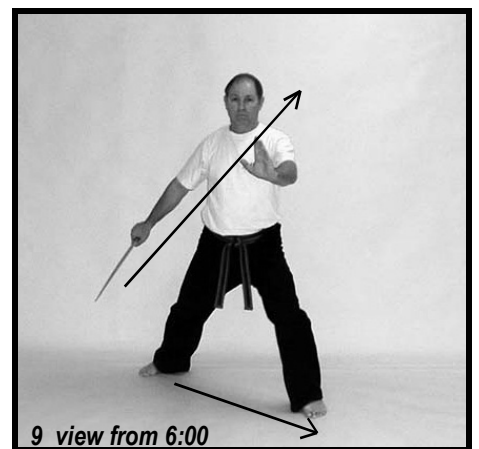
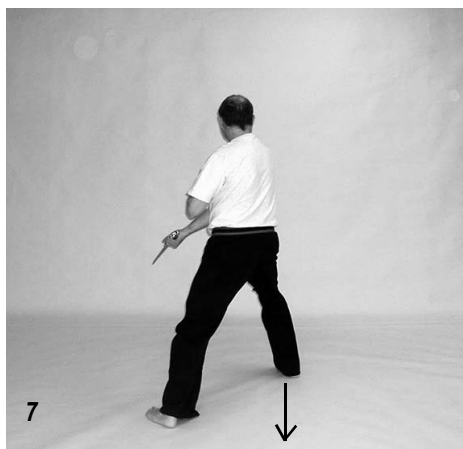
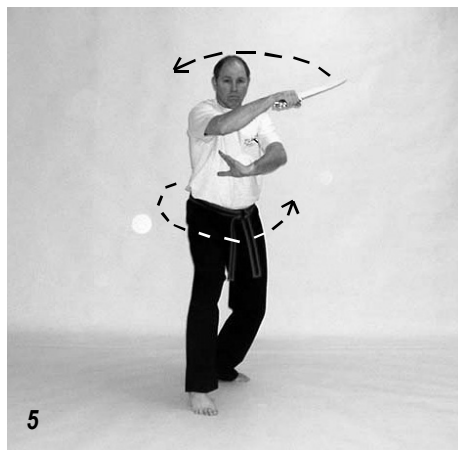
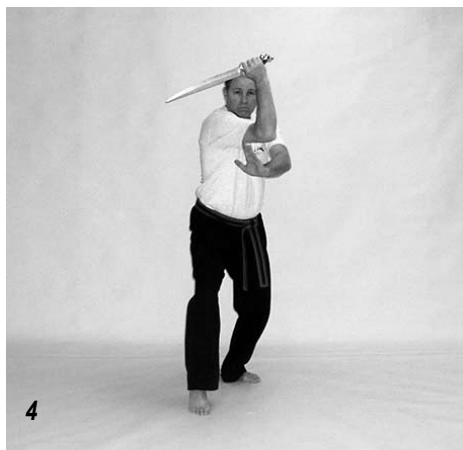
The next actions in the blade anyo are the banda y banda defenses. I step back and execute the pass and cut on both of my opponent's cuts. Two key actions here are tucking my waist back to minimize the possibility of my getting cut and using my check hand to pass his blade hand. If he is farther away, my check hand hits the flat of his blade.



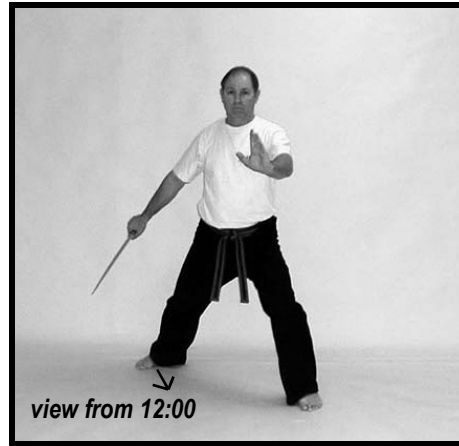
Blade Anyo 2



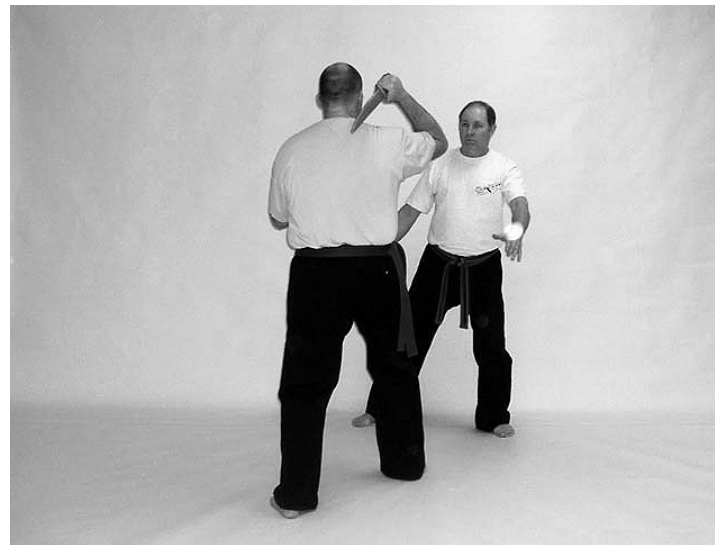
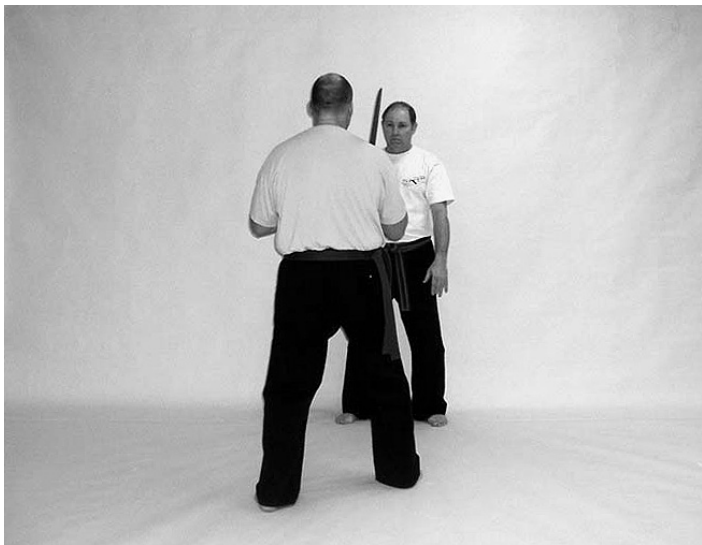
Side step with your left foot (1), then move forward into a cat stance, parry with your left hand, slanting cut with your right (2-4).



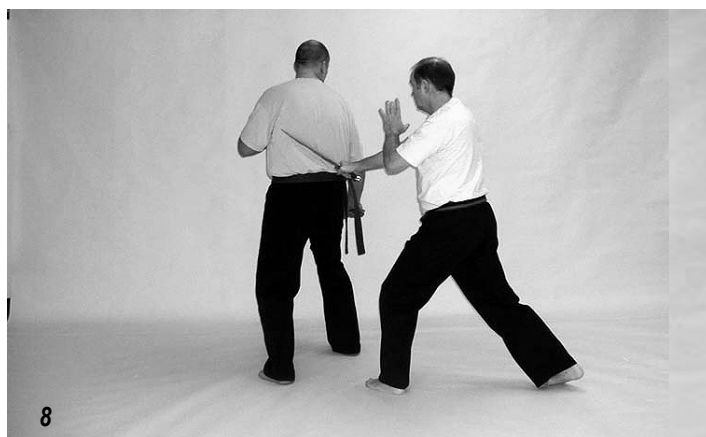
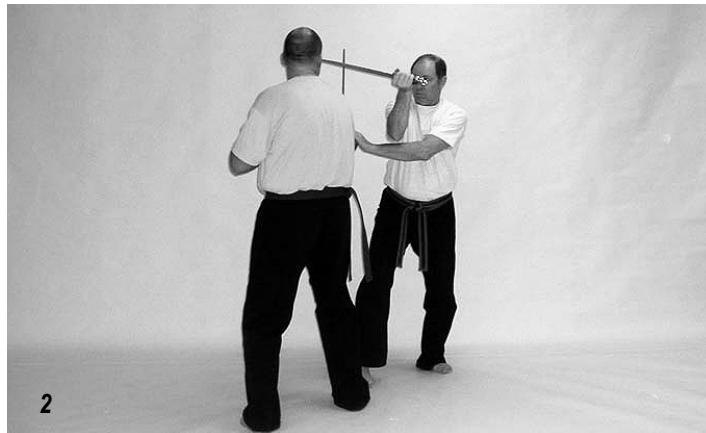
The difference in move 4 (photo 10) is that your check hand parries close to your face and your blade cuts farther forward. The rest of the blade anyo is identical to the cane anyo.



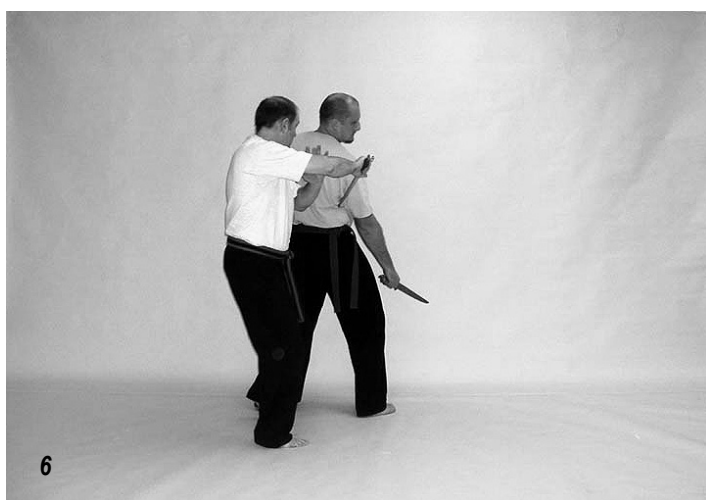
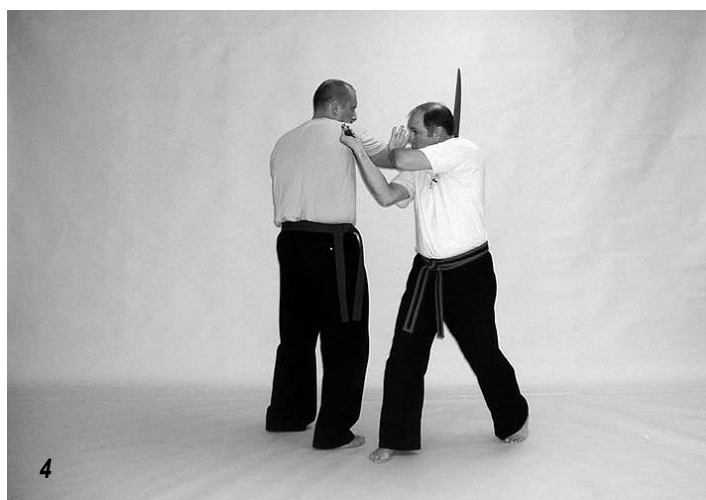
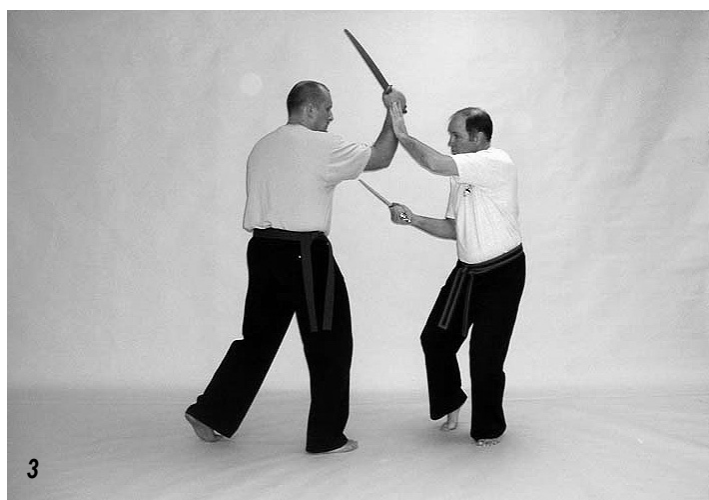
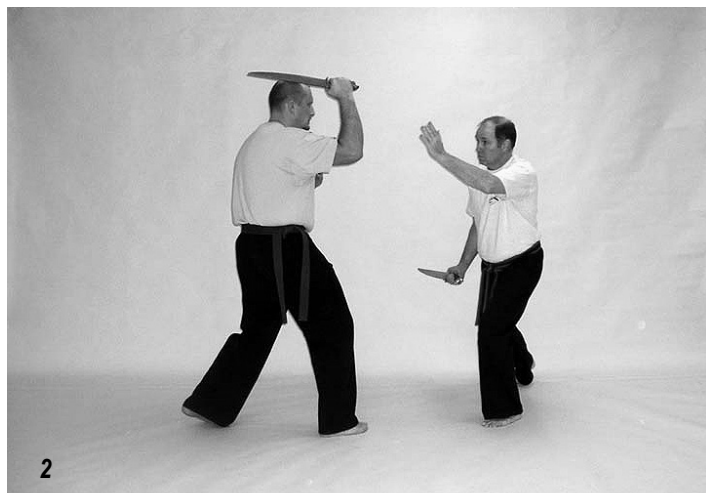
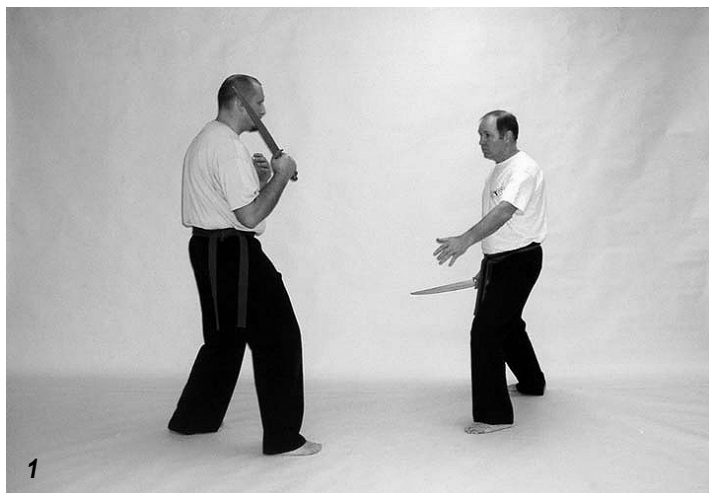
The application of the first move has you stepping sideways to avoid his downward cut while you simultaneously pass his arm with your check hand and slant cut his arm. The downward force of his cut actually aids the cutting action of your blade.



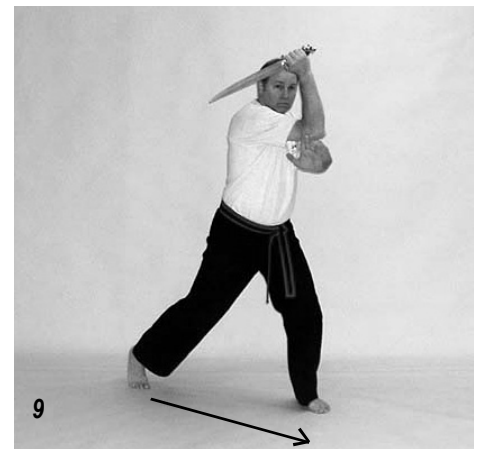
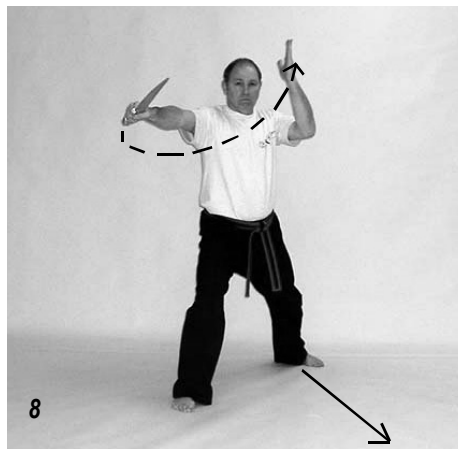
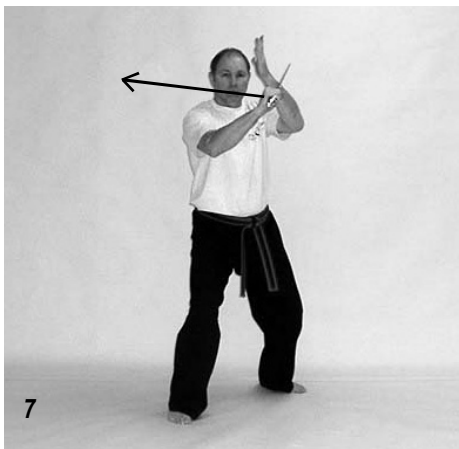
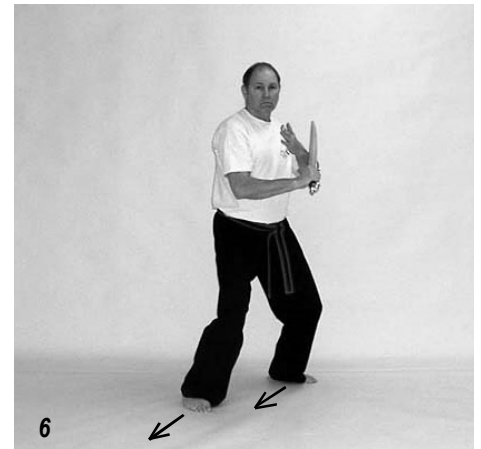
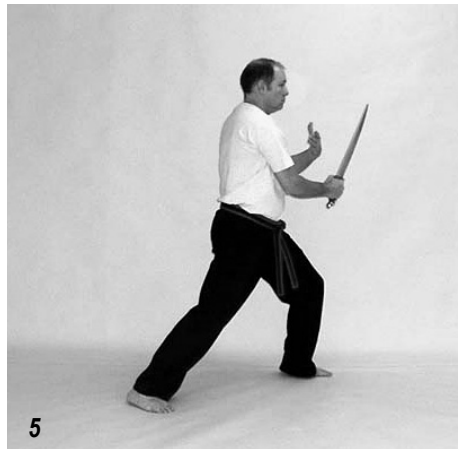
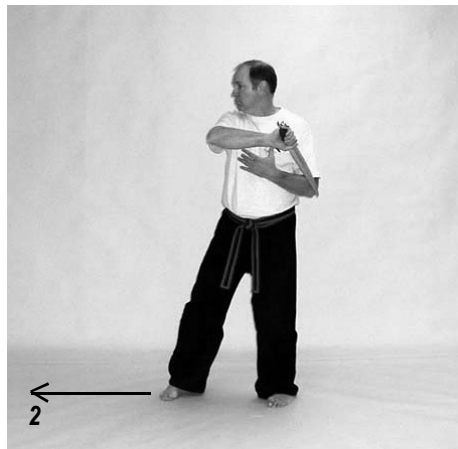
The step and twirl actions of this anyo contain contingency moves. If you miss your opponent's arm with your cut, you can follow through to his eyes with the tip of your blade (2). Your twirl can be a whip to his eyes as well (3&4). As you spin out you can cut to the targets on the back of his body (5-8).



Move 5 of the blade anyo is where I angle step forward and parry his cutting arm (at his wrist) while cutting upwards at the connective tissue under his arm. When I wheel around, I use the turn to give impetus to my stabbing action.

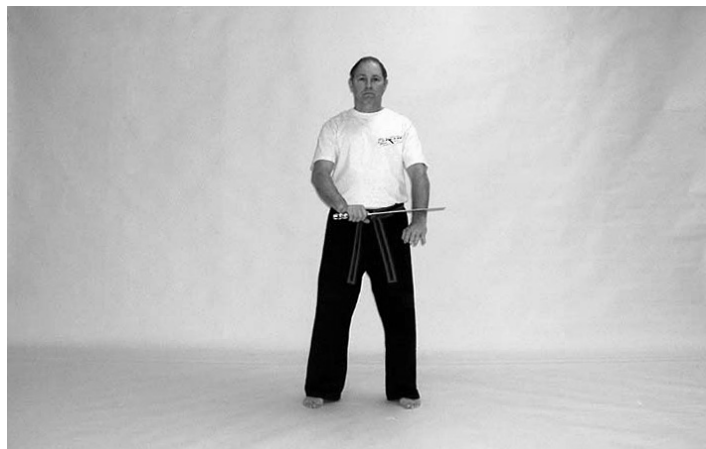
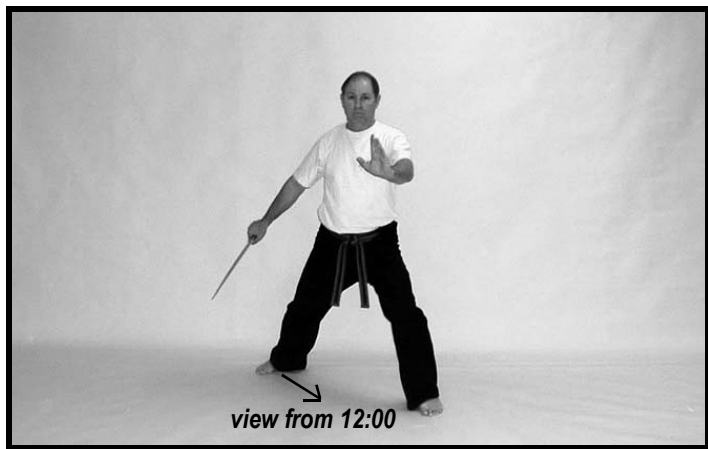
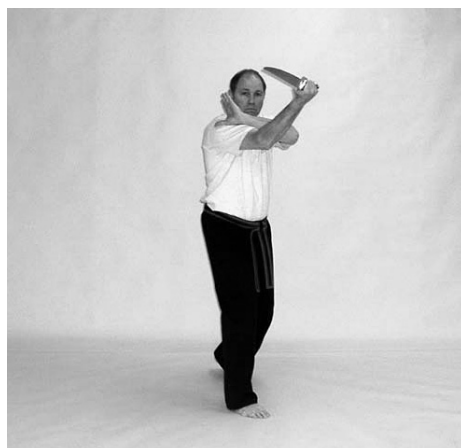


Blade Anyo 3

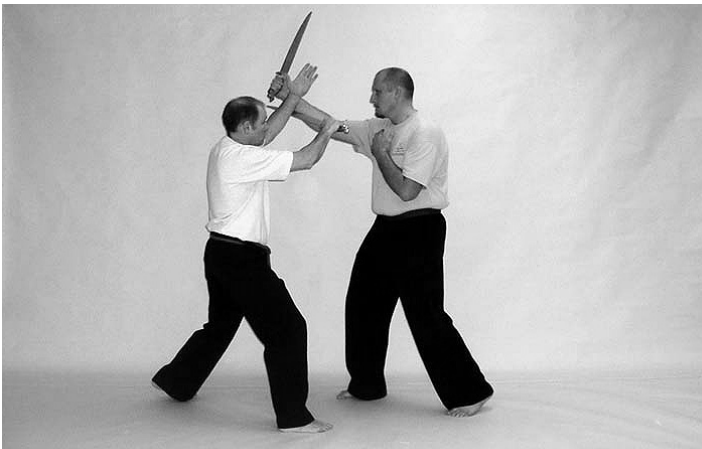
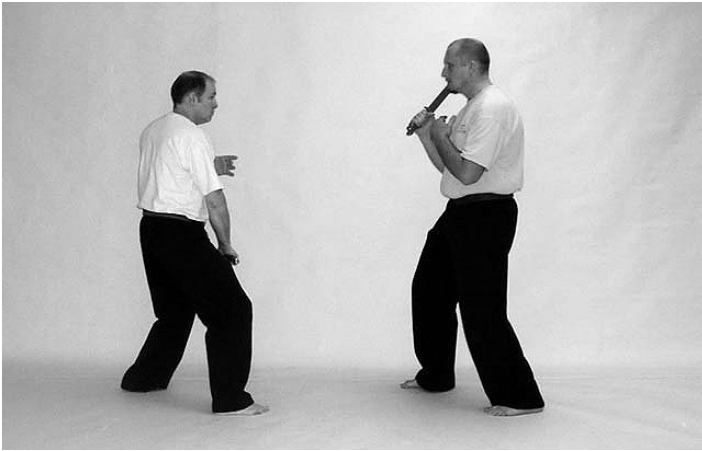


Blade anyo 3 starts out with two “butcher’s blocks” (1-5). You angle step forward to your right and execute a roof block/follow up slash (6-8). You angle step forward with your left foot and execute a slanting cut (9).

The rest of the blade anyo 3 follows the same footwork pattern of cane anyo 3 and the same blade patterns of blade anyo 3.

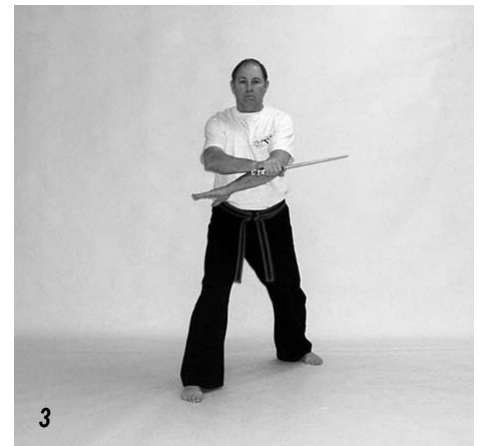
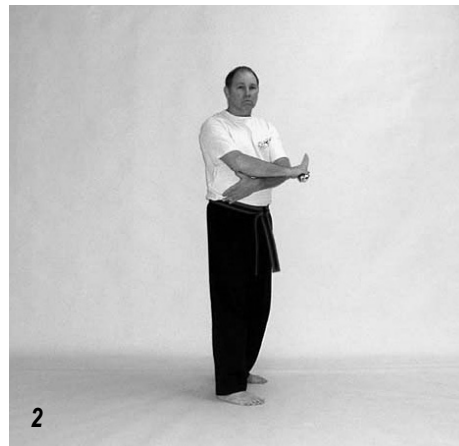


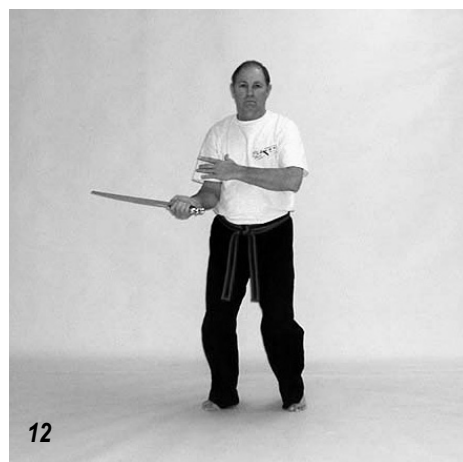
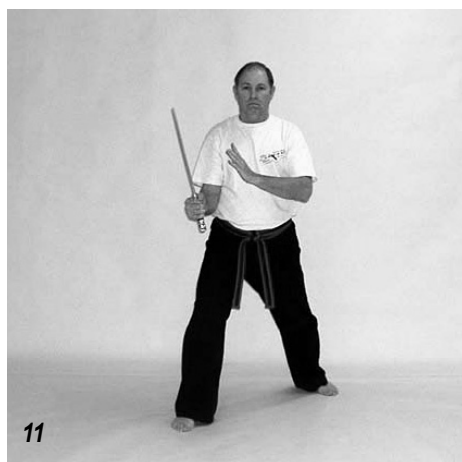
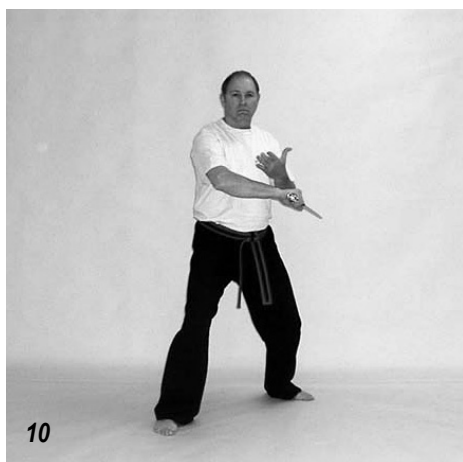
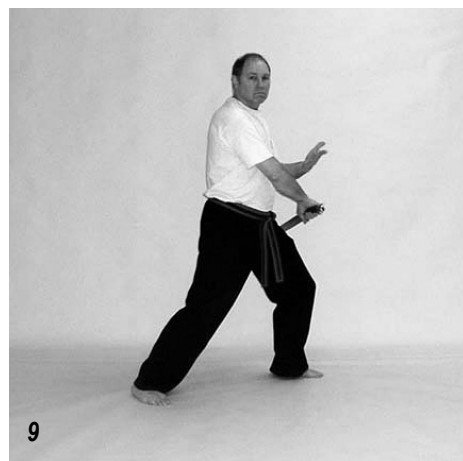
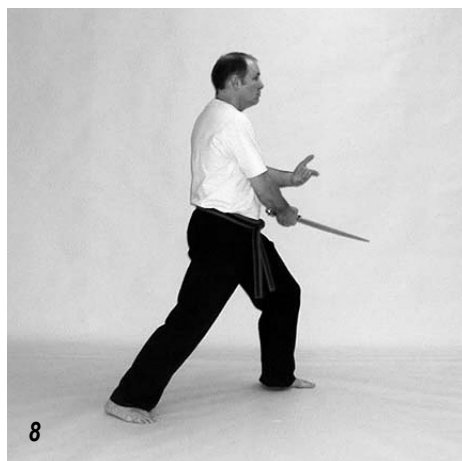
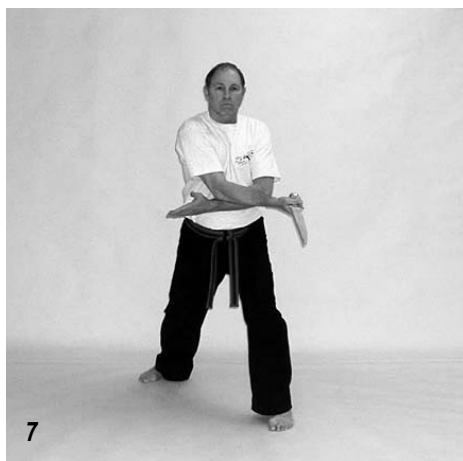
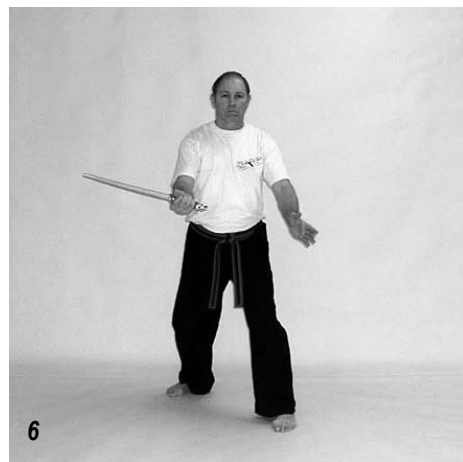
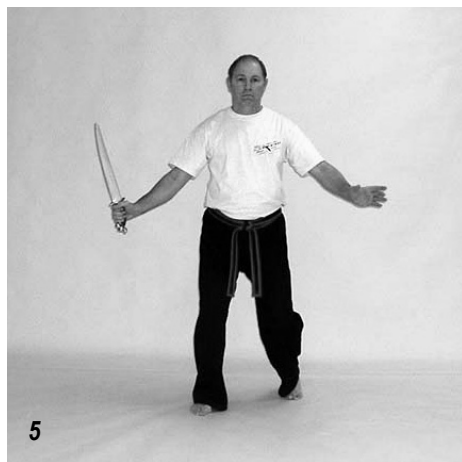
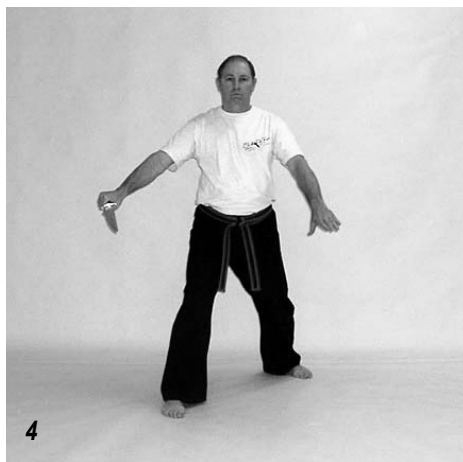
The application of the roof block was shown in lesson 2 (page 25) but I am repeating it here in context of blade anyo 3.



Blade Anyo 4

The chief differences are in the opening moves. The banda y banda is used in exchange for the #8 & 9 strikes (1-7). This conforms with the way Prof. Presas demonstrated them on tape 5 of his initial tape series. Abanico flat blade blocks are substituted for the force to force blocks (8-14). These are the only differences from the cane anyos.





Core Concepts Stressed To Me By Remy Presas

Remy Presas taught me many, many techniques and applications but there were two core concepts that he stressed to me the most. The first was *the Flow*.

Simply put, Modern Arnis does not exist without the Flow. The physical flow or continuity of motion transforms into a mental flow as well. The flow is what allows you to move seamlessly from one technique to another, to make the translations, to apply body management, and most importantly to recover from mistakes without a break in the action.

The advice of the Professor's I took to heart when learning to develop the flow was to go slowly. When you go slowly you can relax. You can also see what you are doing so that you can go from one move to another. Moving slowly you can correct easier. I have found in my 35+ years of teaching martial arts that a beginner's concept of correcting mistakes is to go faster and harder. That doesn't work. All you do is make the same mistake faster and harder. Slow and smooth movement is the key to developing the flow.

The second core concept he stressed to me was *counter the counter*. This concept keeps you very alert to all the possibilities that you have. Also, to be able to counter the counter, you need to have a wide spread base of knowledge and skill. If you pigeonhole yourself into any particular facet of an art, you will not recognize an attack that comes outside of your sphere of knowledge. Prof. Presas trained with a number of instructors and fought a good amount of fights to gain this knowledge.

These are the two "gifts within the gift" of Modern Arnis Remy Presas gave to me.



"Pure" Modern Arnis?

Since the death of Remy Presas in August 2001, there has been a lot of concern regarding the future of the art and the purity of maintaining the Professor's art. This would leave an opening to the question, "What is 'pure' Modern Arnis?" My own answer to that is several fold:

1. Modern Arnis was a constantly growing art, changing with the changing experiences of the founder. Remy Presas never stood still. I began with him in 1980. His emphasis then was blocking with a brace block, locking actions with big circular motions, and lots of angle stepping. Those were the basics I was taught. You go forward 15 years and you find more of a (footwork wise) stand still art, cutting with the blocking and nearly no bracing, and very small circular actions while locking. Whose basics are the correct basics, the 1980 basics or 1995 basics? If you want to go even further back to the Philippines, are the "correct basics" the 1970 basics?

As Remy Presas taught and learned and refined, his emphasis points changed. The art continued to change. Since the art was never static and unchanging to begin with, the closest thing to a “pure” Modern Arnis was Remy Presas himself. As he never set a defined set of parameters for the structure of Modern Arnis, there has never been a “pure” Modern Arnis.

2. Prof. Presas taught many martial artists of varying origins. Most of his students already had backgrounds in arts such as karate, judo, taekwondo, kung fu and so on. Each individual’s art created the basis for how he/she would move as each included Modern Arnis into his/her already existing martial arts experience. Since, in the United States, there were no exact standard of how to move and body mechanics in Modern Arnis, many different expressions came about, most notably in how the empty hand anyos (forms) were performed. It’s hard to have a “pure” art when certain standards do not exist.

3. Emphasis points. Different players have different emphasis points. Remy Presas came to America to spread what he called “Philippine Sport Culture, Arnis.” These days there is no one overriding emphasis in the application of Modern Arnis.



Some use the art as a combative art. Some use it as a supplemental art. Some use it to enhance attributes. Without an overriding focus point, there is no “pure” art..

Is this good or bad? In my opinion, the lack of a “pure” Modern Arnis actually follows the vision of Remy Presas. Whether or not the question of, “*Do I keep Modern Arnis stylistically pure or do I stress getting the art out there?*” ever crossed his mind, the answer was perfectly clear. He spread Modern Arnis as “the art within your art” for over 20 years spanning several continents. He emphasized that everyone teach the art right after their first learning experience, whether it be from a single day seminar or a several day camp. In doing so, he laid the groundwork for a multifaceted art, one that meant different things to different people. I believe he did this consciously so that he art would continue past his death.

After Word

This is the full text of my contribution to Rey Galang’s book, *Warrior Arts Of The Philippines*. At the time of this writing I don’t know how much of it has been edited down. In his book, Guro Rey has a section on Remy Presas and Modern Arnis. Several senior students of Prof. Presas, myself included, have contributed insights regarding personal reflections on the man, his art, and the legacy he left concerning Modern Arnis. I dug this up at the request of a friend of mine and upon rereading it, I felt this was a fitting article to close this book with.

Personal reflections on the man:

I first met Remy Presas through a friend of mine, Fred King. Fred ran a kung fu school and had many different martial arts masters come in and do seminars and clinics there. He had met this “Professor fellow” and was telling me all about him. My interest was only in tournament karate at the time so I was not in the least bit interested in Fred’s newest fad. Fred and I went to a tournament in Oakland, California in 1979. He had this “Professor fellow” rooming with us. In my opinion, I couldn’t get rid of him. They practiced at 6:00 AM, waking me up. After my complaining they quieted down...until 7:00 AM, where in the parking lot, I could hear sticks clacking. During the intermission, this “Professor fellow” was telling us about an incident that happened to him in New York city. I’m sure he saw that I wasn’t the least bit interested in his story. He demonstrated the self defense move he did in New York using me as one of the assailants. That is the precise moment my martial arts life changed.



I was a national karate fighting champion at that time. I had seen all kinds of confidence; self-assuredness, cockiness, blustery false confidence, I'd seen them all. When Remy Presas demonstrated the move on me, it was *beyond* confidence. I could tell that there was no consideration that it *wouldn't* work. I saw this and immediately changed my viewpoint. This man was someone worth investigating! For the rest of the tournament, rather than being annoyed at the intrusion of this "Professor fellow," I recognized I was in the presence of an actual master and immediately knocked off the attitude.

This speaks volumes of the man, himself. I saw him do this time and time again. He would have the patience to wait for someone to recognize what he had to offer rather than impatiently discard them if they didn't see it right away. I suppose some would say he suffered fools gladly. I look at it differently. He had a self created mission – to spread the Filipino art of Modern Arnis. To do this he would have to endure the ignorance or lack of education in others, bide his time until his worth was recognized. And he certainly did with me and it changed my life. After the first training session with him I saw that this was the art I was looking for.

Prof. Presas used a catch phrase to promote Modern Arnis - *the art within your art*. The art encompassed so much more than what I had previously been trained in. His teaching method was such that anyone from any prior training in martial arts could pick it up quickly. Modern Arnis helped make sense of many other martial arts. A couple of the things I liked right away about Modern Arnis was its practicality and ease of learning. You could use tomorrow what you had learned today.

Prof. Presas connected with many students on many different levels. I was a karate competitor so we connected as fighters. He constantly pressed me and pushed me to become the best I could be. Many students related to the effusive personality of Prof. Presas. He captured me with his personality but I related to the fighter in him as well. One of the aspects of Remy

Presas I always kept in mind was that he was for real. Back in the Philippine Islands, he fought often. People forget that at the core, he was a fighter. He left home at age 14 to learn the Filipino arts. He was constantly tested when training in balintawak eskrima. His art was "road tested," so to speak. To me, it was important to keep in mind that this outgoing, friendly instructor, who could make anyone feel good about their training, was someone who you *didn't* want to seriously cross sticks with. So, I paid strict attention to what he taught, keeping in mind the fighting aspect at all times.

As an instructor to me, he pushed me. To me, one of his best traits was that he'd acknowledge when you had made a progression and then push the bar up higher. An example of this is when he did semi-free sparring, he would use constant forward pressure on you. It became a point of pride for me to not give an inch of ground. This was tough as he was very strong. We were doing some semi-free sparring and I disarmed him. I was thinking to myself, "*Way to go, Dan. I shouldn't have done that. Now I am going to get hammered.*" He smiled and said, "*Danny, that was very good. But you forgot one thing. I am left-handed. The cane was in my right hand.*" We started again and he proceeded to dominate and overwhelm me, all with a smile on his face. No malice. He just upped the degree of difficulty to where I was being pushed again. This was the kind of instructor he was to me.

One interesting point about Prof. Presas was that he loved seeing children training in Modern Arnis. I remember at one summer camp he had a special session just for children. He would light up when he saw the kids doing sinawali drills or disarms and the like. As my then-wife and I had a large children's program, we'd always take our arnis kids over to see him and make his eyes light up. I always thought it was amazing that this strong and tough fighter would melt in the presence of children. Again, this spoke volumes of the man.



I have very few regrets regarding Remy Presas although I do regret that he and I were not closer on a more familial level. I was not family minded until much later in my life but we had a kind of relationship that I have not had with any other person. For me, there was a senior/junior point I would not broach. He'd say time and time again, "*Danny, call me Remy.*" I'd always say, "*Yes, Professor.*"

He was very private about his personal life to me and yet, very giving about his life's work, his art. The last couple of times I visited him before his death, he was still just as giving. I remember he had rough copies of his last video tape set. He pressed these into my hands and told me to make copies for myself, to learn the material. Here he is, not feeling up to his usual par and still, very giving of his art.

I remember at the funeral, when I was saying my last good-byes, I waited until everyone had left the area where he lay in state. I was the last one in the room. Then I smiled broadly and remembered the good times we had. All the smiles, the laughs, the hard training, and the art he left to me. I never felt he thought I should feel bad about his leaving. I think he would've wanted me to remember the good times...and I do.

The Art:

Modern Arnis, to me, was the answer to my question of what to do after my competition career ended. I was introduced to Remy Presas towards the end of my career and it couldn't have come at a better time. I had researched many other arts but they didn't fit in with what I thought was important at the time. Modern Arnis made sense. It was practical and to the point.

The first thing Prof. Presas emphasized in the very first lesson was the importance of *the flow*. If you didn't have the flow, you didn't have Modern Arnis. "*Danny. You must have the flow.*" The continuity of motion was worked on repeatedly. Whether it was in the give and take drill, the 6-count, the tapi-tapi, flowing locks (a series of wrist, arm, finger locks strung together in a sequence), etc., it all had to flow. With the flow one could adapt from a failed execution of any move right into another. With the flow one could go with and counter or reverse the move. *Everything* had the flow.

The second point Prof. Presas stressed to me was the ability to *counter the counter*. "*Danny. If you can counter the counter, you cannot be beaten.*" The flow and counter the counter was emphasized over and over again as the two most important aspects of Modern Arnis. To be able to counter the counter, one must be familiar with all of the possibilities you could encounter. This, I feel, is the reason Modern Arnis was so technically broad based. Aside from stick work, there was a great deal of empty hand applications including grappling as well. This paralleled my karate approach of inclusiveness. I felt if you were familiar with everything, you would not be surprised by anything. Modern Arnis is very similar in this way.

I remember when "the light bulb came on" regarding countering the counter and in Modern Arnis overall. Prof, Presas was demonstrating to me a variation of the basic 6-count drill. It occurred to me right then that it didn't matter what position you were in, you could do something from that position. In effect, to use a phrase he used often, "*You are there already.*"

This one moment had a profound effect on the entirety of my Modern Arnis. This is where everything in the art fit in. Now I could see how he did what he did. He was so thoroughly familiar with the possibilities his opponent could do that he was one or two steps ahead of him before he executed. He was "there already."

Another aspect of Modern Arnis was the fact that Prof. Presas was, himself, constantly learning. I remember the first set of flowing locks he taught. They were large circular motions, very effective, but had a lot of movement in them. After meeting up with Prof. Wally Jay, founder and Grand Master of Small Circle Ju Jitsu, his locks became tighter and tighter in execution until they bore little resemblance to what he taught a decade earlier. As Remy Presas progressed, so did Modern Arnis.

Something that related to me personally was that everything Prof. Presas did was position and leverage oriented. He was very strong but used very little raw strength. When he disarmed you, it was like a hot knife going through butter. You first had the cane and then you didn't. No tugging, jerking, struggling involved. It was the same with his throwing or locking or offsetting. He was incredible at body management. He never discussed the finer points of positioning and leveraging in detail with me so this led me to my own research – to locate, sort out, and delineate the principles he operated on. This has, to date, resulted in four separate books.

Another aspect of Modern Arnis Prof. Presas taught and stressed was the aesthetics of the art. He loved the beauty of movement contained in the art. He would often say, *"There is so much you can do. This is what makes Modern Arnis so beautiful."* I believe, as he got older, his appreciation of the aesthetics of the movement grew.



The Legacy of Remy Presas

I think more so than the art of self defense, the legacy of Remy Presas lies in *how* he taught the art. Prof. Presas had a way of reaching people. He crossed martial arts style barriers like no one before him could. He taught Modern Arnis to literally thousands of people previously trained in karate, taekwondo, kenpo, kung fu, silat, judo, jujitsu, etc. He had a way of being positive about one's training. He was probably the most encouraging instructor I ever met. He would encourage you to train and to teach, because in teaching you would find out more about the art than if you were just training. He could excite you about the art by being excited, himself.

This ability to reach people created a wide base for the art to spread and grow. Now it is in the hands of the senior students, both in the Philippines and abroad. The Modern Arnis Senior Grand Masters Council, consisting of 1st generation students of Remy Presas such as Roland Dantes, Rodel Dagooc, Jerry Dela Cruz, Roberto Presas, and Vic Sanchez are carrying the load in the PI as well as the International Modern Arnis Federation Philippines (Rodel Dagooc, Samuel Bambit Dulay, Rene Tongson, Cristino Vasquez).

It is a diverse lot outside the Philippines who are carrying on the Professor's legacy. People such as myself, Dieter Knuettel (Germany), Shishir Inocalla, Dr. Randi Schea, Tim Hartman, Jeffery Delaney, Remy P. Presas, and others are working within their own organizations or independently to see that the Professor's dream continues well into the 21st century.

I have confidence that everyone will do their part to ensure that the art lives on. I am working hard on doing mine.

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Appendix A

Spanish Influence On Filipino Martial Arts

(taken from *Conceptual Modern Arnis* by Bram Frank)

Every style of Filipino martial arts has their own numbering system. The numbers reflect the teacher's conceptual ideas of important motion. Numbering systems, though different usually, embody the same planes of motion and the same angles even if the label on each angle is different from one style to the next. The difference in actual labels is the stamp of uniqueness between each style of Filipino martial arts in general. Some of the numbering systems believe that less is more; feed very basic motions and the practitioner will grow to understand these simple planes as the whole sphere of motion. Others give the practitioner every conceivable angle and plane of motion to start with, each angle unique unto itself and allow the practitioner to fluidly use multiple angles that really express the basic planes of motion. More becomes less. Neither is better than the other just different approaches to the same study.

How did the Filipinos of all the martial arts come up with such a unique way of teaching? What made the Filipinos decide that angular attacks were the best way to deal with teaching and learning while all other martial arts styles didn't? The truth lies in the history of the Philippines itself. The Filipino people occupy a space in the world that allowed contact with many cultures. Traders, pirates, official navy vessels, invaders, and immigration brought them into contact with many cultures and styles of fighting. Many cultures gave to the Filipino way of life. Only one group of peoples coming to the Philippines would truly influence and meld with the native martial arts of the area.

In Europe around 1100 AD to 1600 AD some of the best sword fighters in the world were the Spanish. Of all the classical styles of sword work the Spanish used principals of motion and conceptual usage of those motions. They taught these motions. Not that others didn't know these motions or concepts but the Spanish organized schools of swordplay. They were the embodiment and spirit of the true warriors. In the name of God and the Pope they set out to convert the world and bring home the riches to Spain. Spain itself responded to this by making the warriors of god the conquistadors. Spanish swords such as those forged in Toledo, were some of the best swords in the world. Damascus was not just the domain of the Japanese. These swords were carried by the Spanish soldiers and the Conquistadors all around the globe, and used in actual combat. Spanish steel tasted steel from other lands for centuries. Spanish methods of swordplay met sometimes losing, most of the time beating other styles of swordplay. Many countries like England were saved from the Spanish only by divine intervention, natural disasters which at the last minute devastated the invading Spanish armadas as no human force had ever been able to do. Where the Conquistadors went the Spanish culture arrived.

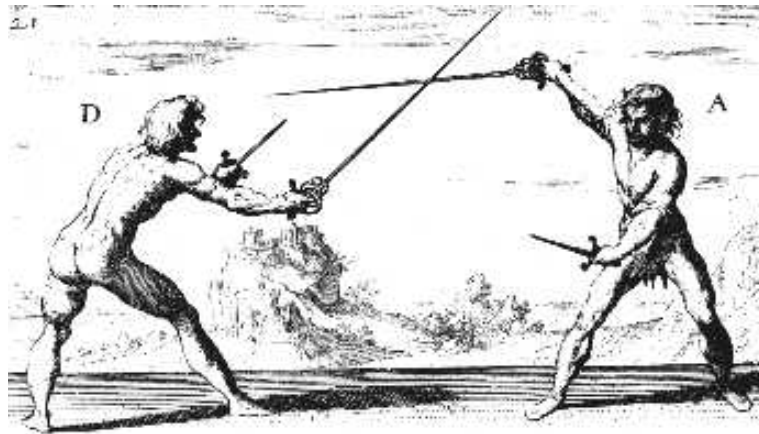
The Spanish came in force to the Philippines while trying to find their way around the world. The Spanish explorer Magellan came to the islands of the Philippines in the 1500's and established a base of operations. Magellan himself died after a bloody encounter with the native Filipino warriors led by the Chieftain Lapu-lapu. Wherever the Spanish went they claimed the land as their own in name of the King, Pope and God. They brought with them their ideas and concepts of living and their culture. A cultural point of view tempered by the fact that the Spanish culture was being spread its "supreme" warriors. Warriors that viewed combat reality as the way of survival and spreading the word of God and of Spain itself.

What the Spanish brought to the Filipino martial arts was a western approach to fighting, a style of fighting totally unlike that of the easterners. This style influenced even the Japanese through the person of Miyamoto Musashi who had encountered and learned the art of double blade from the Spanish. (Yes, this is a radical thought but it has been discussed many times in recent histories.) The sword was the soul of the warrior to the Spanish and many famous schools had been teaching the art of the



blade for hundreds of years. Spanish fencing schools were famous throughout the world for teaching conceptual footwork and body movement. The edged weapons taught by the Spanish were the short sword, long swords, cut and thrust swords, rapiers, short sword and long sword, dagger and rapier, buckler and sword as well as saber and two handed swords. Over the years, the secrets of movement and use of the sword, as taught by the Spanish, was sought out by anyone interested in surviving edged weapons encounters. The Spanish literally wrote the book on the art of the sword. As with their sailing “rutters” or navigation books, Spanish fencing manuals were treasures that were bought, stolen and traded. They were then translated into French, Italian, German and English

The basic motions used in Spanish fencing are the angles of attack. “Universal planes of motion”. Intersecting angles and planes. This is why no other eastern martial art offers angles of attack. They were not exposed to western fencing. The Spanish and others came and went to many eastern cultures but the Spanish found the Philippines to be a center of transportation



and a stopping point for their imperial navies. For over 350 years the Spanish “ruled” the Filipino people. During that time the Filipinos rebelled against the attackers constantly with each encounter bringing with it new insights. Contrary to popular myth, a lot of Filipinos absorbed and adjusted to the ways of the Spanish. Many Filipinos went to Spain to be educated and some went to the famous fencing schools that existed at those times. Fencing masters came to the Philippines to teach and open schools. The cultures blended. War and oppression make strange bedfellows and the ways of war merged.

Western fencing using rapiers and cut ‘n’ thrust swords was a serious affair, some people died others were

maimed. Thousands gave their lives in personal duels and tens of thousands died in inter European warfare. Use of the blade was important with the competition between the use of the cut or the thrust rising to paramount importance. Encounters with the blade were swift and deadly. Countering attacks made with over three feet of steel involved intersecting angles of the attack and immediate counter attack along the opened line.

To establish this as a learned response the Abecedario* was invented. Students at places like the famous Toledo fencing schools practiced cutting along charts on the walls with the 8 universal planes of motion on them. They practiced footwork on charts drawn on the floor depicting proper foot motion, stepping in quarters and triangular stepping. Disengagement’s, parries and counters were learned. Death could come in an instant from attacks so responses were made instinctive. The Abecedario taught that the type of weapon wasn’t as important as the incoming angle of the attack. Learn to deal with the angles and the answer was apparent; intercepted attack with counter.

The Abecedario has become the mainstay of Filipino martial art. The Filipinos saw it was good and took this method of teaching and cleaned it up. Teaching in the Philippines was done tribal style, from one to the next, everyone different, sharing conceptual motions without regard to linear learning as in the old formal schools of Europe and even the Far East. The Abecedario was and is an easy format to learn. Complex motions are hidden inside but the basic foundation is simple to see understand and to use immediately.

*Abecedario – the “a-b-c’s” of Filipino martial arts, a term commonly used to depict the numbering system in striking

Appendix B - Early Seminar Notes

Note: These are some of my earliest seminar notes. When you see a heading on the page, it usually means they are from a different seminar. DA

Preses Seminar - Modern Arnis

- ① Single sinawali - one hand, then the other
 circular stroke, hi - low
 1 one armed sinawali blocks vs. 2 arm single sinawali
- ② Double sinawali Right stick over shoulder -
 Left stick under R pit.
 (R) head strike
 (L) body back hand, (R) stick to (L) shoulder
 (R) back strike to head - (L) hand rises back - repeat opp.
- ③ Reverse Sinawali - hands up open posit.
 (R) under strike - (L) stick to (R) shoulder
 (L) back strike low (R) to pit
 (R) low back hand strike (L) rises back
- ④ FIGURE 8 - strikes being the upward swing -
 short 8 w/ wrist motion - large 8 w/ arm + body motion
 (long to ground) by ankles
- ⑤ Abaniko planting rice - wrist twist
 (large) - long to front also
 (cont to sp) short w/ wrist -
- ⑥ Rompida ~~Reppenda~~ - hammer fist upward
 Upward strike - ~~under hand~~
 w/ downward palm slap w/ other hand.
 Turn stick over and straight down.

- ⑦ Banda Banda (sp) "the flower" Butterfly in w/ stomach
 side to side down - start - umbrella
 start umbrella

Band 4 Band 2 - Ginner take
 bands bands flow w/ figure 8 counterstrikes

Basic Strikes

- | | |
|------------------------------|-------------------------------------|
| 1) Forehand temple | # 1 to arm, stick |
| 2) Backhand " | # 2 to arm, stick |
| 3) Forehand side | # 3 " " " |
| 4) Backhand side | # 4 " " " |
| 5) stab stomach | # 5 vertical deflect, bands 1 bands |
| 6) stab chest, heart | # 3 stick, arm |
| 7) Inverted stab chest heart | # 3, 4 stick, arm |
| 8) Backhand legs, hip | # 8 arm, stick |
| 9) Forehand legs, hip | # 9 arm, stick |
| 10) Stab face | # 1, 2 stick arm |
| 11) Inverted stab face | # 1, 2 stick arm |
| 12) Down strike crown | all sorts |

Basic deflections (Flow also)

← Forehand, back hand, abaniko, Ropidan
 figure eight strikes can be used as deflection
 blocks also -
 It appears that the disarms are interchangeable.

Disarms

- 1) Vs. # 3 strike, # 3 w/check. Grab opp stick, twist, use own stick to push off.
- 2) Vs. # 4 strike, # 4 w/check. Check hand circles to inside opp. stick arm to outside and trap wrist - disarm.
- 3) Vs. # 3 strike, # 3 w/check. Check hand slides outside opps. stick hand wrist around to inside fore arm + disarm w/ knife hand block.
- 4) Vs. # 4 strike, # 4 strike w/check. Pivot own stick in Y of check hand around to trap opp. thumb, squeeze w/ own (L) hand and rotate to (R) rear w/ right hand to ribs.

stab stomsche

5) ~~vs. # 3 strike~~. step to (R) angle forward. Vertical parry, upside down w/check. Pivot in V of check hand and trap their wrist w/bottom of your stick, going over, rotate to rear + disarm.

6) Vs. # 3 strike. # 3 strike w/check. Basically the same as disarm 5).

7) Vs. # 4 strike. # 4 strike w/check, reach over w/check hand + grab opp stick. Hold yours about on their back wrist, and "wrap" stick (winding to your back hand) around yours until disarmed.

8) Vs. # 8 strike. # 8 strike w/check hand. "Dine" stick hand under their stick hand + surface on back side of their wrist + lock w/bottom stick (own). Rotate sideways until disarmed.

9) # 9 strike. # 9 strike w/simult. inside wrist under and back of opp. stick wrist. Push simult. w/stick + pull to chest w/wrist until disarmed. Key is keeping opposing sticks at right angles + pull in direction of finger openings.



No stick vs. Stick disarm

1) Vs. # 12 (L) angle forward step. (L) hi block, (R) wrist/hand grab. (L) deep step back, (R) grip circle down and up w/wrist twist. (L) hand disarm

2) Vs. # 3. (R) step in - deep horse - (L) thumb up wrist grab - (R) thumb down forearm grasp. (R) Deep step back - (L) over head twist and rest elbow on opp elbow (arm bar) twisting opps wrist palm up. (R) disarm.

2a) Vs. # 3. Both hands thumb down grab. (L) hand goes under stick arm + grabs thumb + twists down.

- No stick vs. Stick disarm
- 3) vs. #4. (L) forward angle step. (L) back of forearm brace (R) wrist grab - thumb down. (L) step back - (R) hand twists stick hand under. (L) disarm.

KNIFE DISARMS

- 1) vs. #5. (L) handshake grip outside their wrist. Twist your palm up, Knife toward them (R) disarm.
- 2) vs. #5. (R) handshake grip inside their wrist. Twist palm up (own) (L) disarm.

- ~~3~~ (Sinawali type combo strikes) REDONDA (SP)
- (R) up (L) under (R) pit. (R) down strike to left, wrap around neck over (L) shoulder. (L) over the top backhand down to left side side, rear back. (R) down back hand to left side, end up under (L) pit. Repeat 1, 2, 3 on right side target.

TWIRLING



Double twirl from down posit, up over shoulder. Double twirl down. Up. Double twirl in front of head into power forearm strike. Twirl into power backhand strike. Up, down, up, front, fore hand, back hand, forehand, backhand, up.

"Nunchaku" exercises

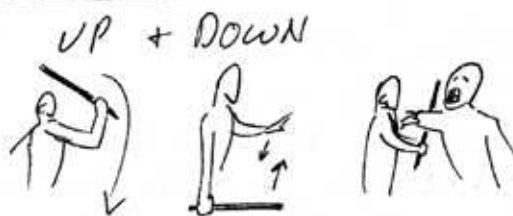
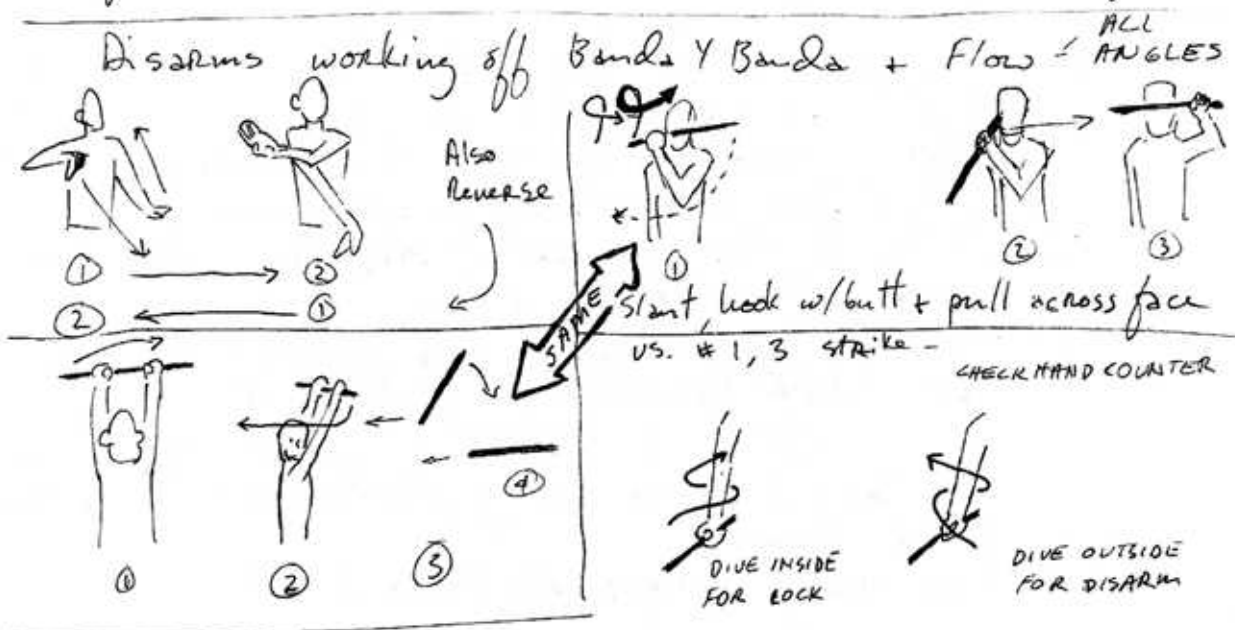
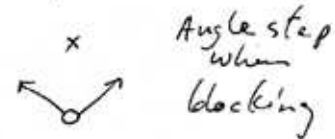
Double twirl up into
Double twirl down,
cross body + catch
behind back like (watch your head)



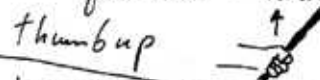
double
zero
strikes

ARNIS w/ PRESAS

Exercises -
 "strike" blocks w/ counters - strike stick - continue motion of stick - don't stop
 stick strike counter - figure 8, 1-12 etc.
 counter w/ butt of stick to body, head, hand
 Abaniko block + counter
 block + check
 Figure 8 block



No waist movement.
 Down smack attacking arm, trap w/ check hand (b) and bash arm on up strike - no twist of forearm - "inside forearm stick"



w/ flow 6 BANDA Y BANDA - cane attack cane FLOW cane cut arm

OR BANDA Y BANDA - TERM for mechanical action. FLOW - Application of Banda Y Banda

- DEF. Re DONDA w/ one hand - double twist - smacked to off strike - Chucks ex. both at pit, twist out + strike - sometimes strike + twist back to ready posit.

Do not expose your body when striking
don't go forward - lateral movement
not a whole lot, just enough -

KEY OBSERVATIONS THUS FAR

- 1) All disarms tend to work off of weakness in the grip by exploiting weakness already there or by creating one.
- 2) There seem to be only 3 or 4 or so types of disarm mechanics and everything works off of them - they are interchangeable with the situation. Simplicity.
- 3) A correctly executed disarm tends to cause little or no pain.
- 4) You go with opponent's force. There is an Aikido-ish feel to it.

SOLO RESEARCH QUESTIONS

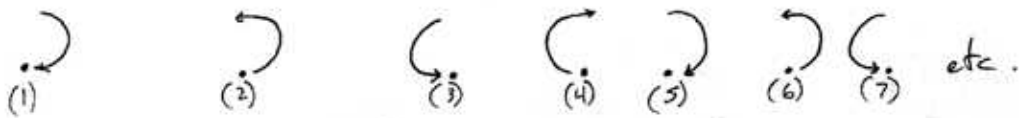
- 1) How can I disarm using predominantly check hand?
- 2) How many ranges are there?

Interesting... Possible unarmed disarms for #1+3 + 2+4 strikes -

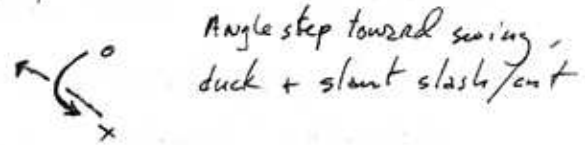
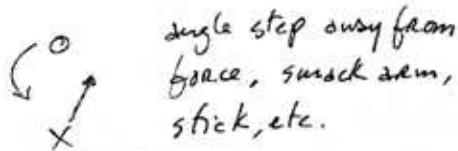
Banda x Banda deflection and either 1-3 or 2-4 drive from outside stick arm over and circle to disarm -

Umbrella for both (I think)





Observation vs # 1



vs # 2

same as # 1 but using back hand blow

same as above but using umbrella-cut vs backhand.

Redonda w/out sticks - sweep block, backhand trap + hit.



R back hand



L back-down



R down hammer

Poss. to get "rolling along arm" feeling



R sweep



L trap



R hit

Transformations: disarm # 6 vs handshake wrist grip



Another unspick transformation: disarm B vs wrist grab



Poss. open translation of reverse sinawali:




Empty hand disarms vs # 12 vari.
disarm against your knee, ribs, hip, smack
them, cut them, disarm on their leg, ribs, etc.

- exercise - Give + take
- A disarms B w/ stick
- B disarms A w/ empty hand

Intermediste Arnis Seminar

- Abaniko deflection, check hand and use stick to disarm - stick smacks arm
- block + disarm with "the slice" ^{refer to #12 below ↓}
- Deflection strike w/ #7 disarm
- twirling pattern - side, up, down, backhand

 disarms - variation of #4

- a) - thumb lock
- b) - circle tip of stick around opps wrist while trapping tip of their stick to your ribs. Continue twisting until disarmed.
- c) - drive tip of stick, pin theirs to your ribs and abaniko backhand strike arm
- d) - drive stick + arm over their stick arm, lock arm in pit, pivot + use other hand for elbow pin.

#10 vs #1. Step diagonal left and simultaneously strike w/ #1 strike (R) and inward chop/slice (L). Do in a flow.

#10 variation. Single arm #6

#8 variations (a) low version #2 (b) back hand version #6

#11 vs #2. Meet w/ back hand hit and ridge hand slice

#12 vs #12. Double stick brace + (a) #5 disarm (b) #4 thumb block (c) #2 arm lock (d) downward slice

← You can slice for 8 + 9 also.
#8 vari. grab wrist + use stick to disarm.
stick to stick

Knife disarms

#1 + 2 variations - instead of disarming, use other hand to tighten their grip and then stab them with it.

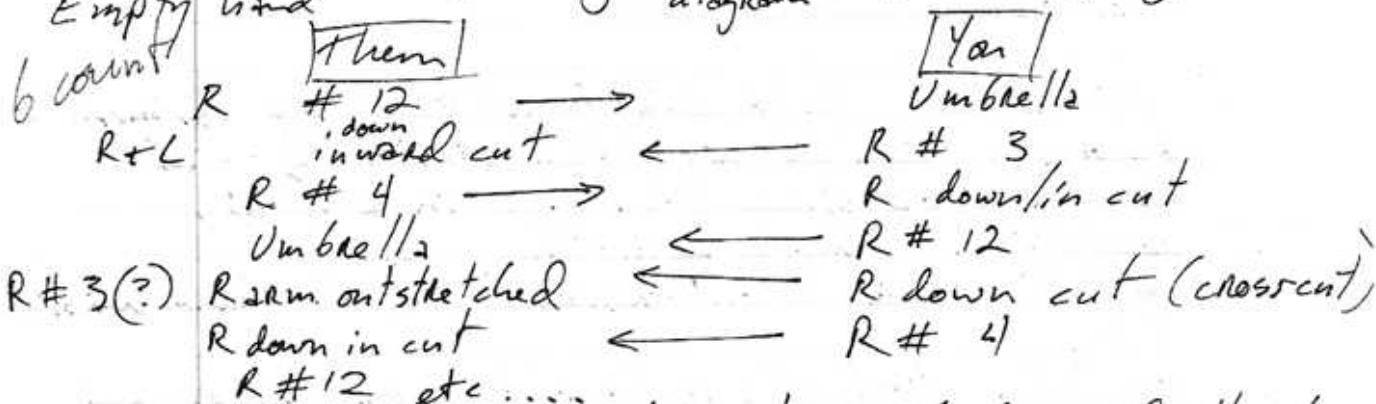
#3. Low x block right over left. Grab hand and twist it up, thumbs to back of hand + wrist lock.

#4 (L) "Y" of hand (dragons mouth) deflect slightly downward and (R) up slice w/inside wrist. Grab (L) and use both hands to raise arm in circle. (R) shift into wrist grab as (L) bends opps wrist down + then disarm.

vari. # Grab as in #1 or 2 - complete w/2 hand grip - step under their arm + then so as to wrist lock them + guide them forward. flow - give + take L + R hand.

Knife ex.

Empty hand Beginning diagram for trapping hands



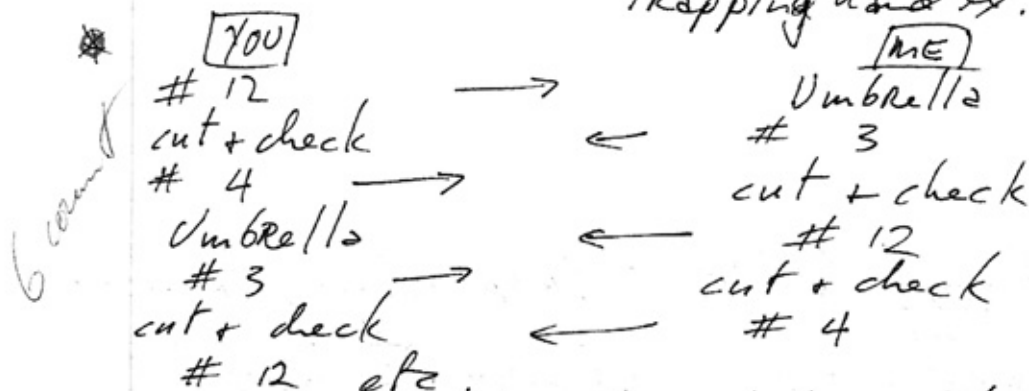
Transformations of above drill into open hand hit.

Umbrella into R. st. pun or R. hook down / in cut into down st. or hi. st. pun cross cut into low hammer.

Flow vari. Grab opp. stick hand w/left + push/disarm w/own stick

Arnis Cont.

Stick diagram setup for trapping hand ex.



Experiment w/ no stick vs. stick disarms

Trap hands "roll hand ex." You R palm to face. When pressure is exerted on either side of your arm, you disengage right in direction of pressure, trap the pressing arm with your left + hit with palm to face.

"Redonda" hands (my term) 1-2-3. Slap trap hit L sweep R trap L hit - hi to fist to hammer step to lead angle when doing this - same side sweep pun.

Single sinawali ex. 2 stick vs. 1 - insert + thrust periodically so that you do can change to 2 hi parrys instead of always hi-lo-hi-lo

single sinawali - 2 vs. 1 opp presses stick at you Roll disengage, check + counter.

— check: re: unarmed disarms. How much impact does stick have near grip?

Experiment w/ disengaging patterns possibilities w/ sinawali exercises

Them

sticks meet + trap
trap + hit
stop

You

hit disengage
+ counter
initiate trap + hit
initiate stop

Attempt to dissect trap w/ stick pattern

ITEMS

ME

Single
sinawali
from his
forehand

trap + #12 → Left parry + disengage to #1
→ hi #1, stop my hand - left parry #8
continue sinawali to #9 -
stop my hand - L ridge hand slice to disengage
cont. w/ 9, back to 1,
Forward press in #1 posit - fold stick wrist
+ L trap + #12 - outward deflection (umbrella?)
+ #12 - from deflect posit - abaniko deflect down
and L hand down trap - back hand hit w/ butt
of stick - L down trap + back hand butt of
stick (back + forth several times)
to #8, stop, disengage stop + continue
8 + then sinawali

experiment w/ "slice + expand" during sticky
hands

extra added goodie vs. 2 handed #12 OR
1 OR 2, circular slice and body rotation
disarm on own body.

ex. disarm exercise w/ flow - Armed +
unarmed disarms

Letter for
BB - K.I.
IKF —

Arnis

- 1) hold stick, down hit, up hit w/ butt, down hit + flip to other side - repeat
 - 2) #1 different angles
 - 3) strike stick into slant + abaniko counter
high mid low
 - 4) twirling ^{one} arm up - one arm down then other side - then arms move opposite ^{one up, the other down at the same time.}
 - 5) strikes 1-12
 - 6) counter in air vs. 1-12 mixed up
 - 7) #6 but follow thru against stick - whack ←
 - 7a abaniko vs low strike + disarm
 - 8) vs. attack - redirect force w/ stick close w/ stick + arm - angalit - "go w/ the force"
 - 9) trap hands - using all —
 - 7b) #12 + slanting counter back + forth from these branch out to all manner of added moves including trapping hands
- Moving the hands w/ opp then "diagram" at any time somebody attacks and goes into trapping hands for a few, then back to diagram.

Blocking - Brace, Follow thru, force to force
Rebound, go with the force

disarm categorizations w or w/out brace

(dive + lock) twist stick out of grip (#1,7)
arm locks of sorts (#2, #4 vari)
"dive + expand" (#3)
bando y bando, grab stick hand + use stick
abaniko + smack stick arm (grab stick)
full arm slice on initial move (#10, 11)
slice after block (#12 vari)
twist stick around stick (or arm) (#7)
dive stick under + around wrist (#5, 6, 12 vari)
thumb lock (#4 vari)
smack arm (#4 vari)
circling arm (after block) sweep past body
immediate stop stick hand, disarm w/ stick,
arm lock/body lock using stick
- empty hand vs. stick -

strike + cut (off + def) sinawali (single, dbl, rev), figure 8, abaniko, 1-12,
rampida, bando y bando, up + down, redonda

Try out - def vs. mid bicep or elbow
hi side swing - spin off + down hit

← Pre arranged freestyle exercises
Remy's second book

ex 1) 1, 2, 8, 9 - both players in single sinawali
fashion

ex 2) Attacker #2 Defender 1th brace grab
sweep block + chamber stick + stiffen to face
to R ribs → release from check +
both do #8

Arnis

Henry Pres 28

* twirling practice - defensive twist & strike
vs. opp. hit - long range + short range

* Empty hand application - redondo type block -
long + short trap - hit. Block + step to outside - inside
range

OUTSIDE

- into arm bar
- into shoulder press (unbalance)
- take down - lead arm across neck - rear arm pick up leg
- lead by neck

Inside

- grab neck + knee
- * grab + "football forearm" press to neck

Take down vs punch

Rev punch - outside defense + step in - outside leg hook
lunge punch - outside defense - step behind w/ forearm
across face and other arm lift opp's lead leg.

Appendix C - MA 80 System Modern Arnis Requirements – revised 25 December 2004

Level 1 – Basics – Gold Belt

Basic stance

strikes 1-12 with: **B9, D10**

- control **B7, D10**
- follow through **B15, D16**
- recoil **B15, D18**

Body shifting **B32, A59**

- ½ facing **B32, A60**
- side facing **B32, A60**
- tuck **B32, A60**

Forward step **B29**

Step Through **B29**

Advance **B29**

Angle step (glide) **B32, D18, A60**

Side step **B30, D19, A60**

Drop step **D21, A60**

Switch step **B31, D19**

Cat step **B29, D22**

Brace block **B21, D24**

Force to force block **B17**

Vertical block (tip down) **B23, D40**

Parry (tip up) **B41, D33**

Swat (tip down) **B42**

Rising block **B23, D26**

Drop shot (left and right sides) **B41**

checking **B44, A68**

block-check-counter **B44, M12**

block-check-counter/counter

- A) fixed 1-12 in order **B50**
- B) semi fixed 1-12/counter strikes out of order **B53**
- C) freestyle all strikes out of order **B54**

Body torque in striking and blocking **B35**

Cane grab counters (striking and disarming)

Blocking Form **B38**

Level 2 - Basic Disarms – Orange Belt

1-12 (cane and empty hand) **B56, D62, M42**

Single sinawali (single cane) **B87, A46**

largo mano give and take drill **B120**

Level 2A – Basic Empty Hand – Senior Orange Belt

(for previously untrained students)

straight punch (fist and palm heel) **M5**

back fist (hammer and chop) **M11**

circular parry **M6**

horizontal parry **M10**

c-clamp parry **M20**

front kick **M28**
round kick
side kick **M29**
slide up (punch)
step up (kick)
step-roll (kick)
step through (punch)
empty hand form 1 **M67**

Level 3 - Basic Flow – Blue Belt

Banda y banda **B94, D47, A14**
Rompida **B98, A31**
Up and down **B142, A37**
Double zero **A38**
Figure 8 **B96, A33**
Reverse figure 8 **A35**
Rap (wetik) **B8**
Abanico
· corto **B104, A17**
· largo **B106, A21**
· hirada **B107, A23**
· double action **B108 A24**
Single stick redonda **A30**
Basic flow drill **B114, D48, A134**
Give and take **B116, A135**
3 second reps **B122**
Basic twirling drills 1-4 **B136**

Level 4 - Advanced Disarms – Purple Belt

Disarm 1-12 reversals **D143 - 152, M45**
Cross hand disarms (L vs. R) **A161 - 172**
Sweep stroke **D34**
Cane releases (locking) **T101-103**
Wing block **D38**

Level 5 – Basic Modern Arnis Empty Hands – Green Belt

1-2-3 palm style trapping hands **A93**
1-2-3 knife hand style trapping hands **A93**
De Cadena **M54**
Obstruction removal **M15, M52**
Hubud (1-2-3-4) **M57**
Giving way (1-2) **A94, M63**
Joint locks:
· center lock **T50**
· finger forearm lock **T44**
· 2 hand wrist lock **T45**
· forearm bar **T64**
· downward wrist lock **T48**
· Wally Jay knuckle rub **T67**
· 1 finger lock **T32**

- 2 finger lock **T35**
- single lock **T70**
- come along **T59 - 60**
- thumb lock **T60**
- reverse single lock **T73**
- side by side **T54**
- standing center lock **T56**

Flowing locks **A98, T130**

Level 6 - Beginning Counter For Counter – Senior Green Belt

6 count **B118, A66**

expanded 6 count **A136**

tapi-tapi (original) **A138**

Sinawali boxing **M53**

Clip strikes 1-8 (largo mano application)

Level 7 - Advanced Cane (2 cane) – Red Belt

single sinawali **B87, A46**

double sinawali **B123, A50**

reverse sinawali **B126, M10**

redonda **B129, A27**

cane locking:

- Remy Presas special **T87**
- Ernesto Presas special **T88**
- compress elbow **T92**
- thumb lock **T93 - 94**
- single lock **T96**
- reverse single lock **T95**
- neck lock (side of neck) **T107**
- neck lock/throw (throat) **T98**
- cross choke (front) **T105**
- rear choke **T106**
- rib lock **T97**

Level 8 - Espada y Daga & Advanced Empty Hand – Senior Red Belt

Espada y daga drills:

- Crossada **B147, D41**
- Palis-Palis **B104 & B106, D44**
- Give and take **B152**

Throwing

- foot hook (inside and outside) **M32**
- heel hook (inside and outside) **M33**
- hip throw **M37**
- shoulder throw **M36**
- kick back throw **M36**
- diving throw **M37**
- spiral throw **M38**
- head throw **M38**

joint locks into throwing

Level 9 - Cane Sparring - Brown Belt

Right on right – basic **A145**

Left on right – basic

Tapi-Tapi (modern) **T125**

- cross bar **T124**
- reverse cross bar **T124**
- flag pole **T124**
- two arm bind **T182**
- elbow bind **T183**

Level 10 – Forms – Senior Brown Belt

Cane Anyos 1-4 **B153**

Empty hand 1-5 **M65 - 130**

Knife defenses 1-10 **M50**

(can be learned prior to this point)

Black Belt Test

All the above material

Prof. Dan Anderson

Founder, Modern Arnis 80

B = Book of Basics

D = De-Fanging The Snake

A = Advanced Modern Arnis

M = Mano y Mano

T = Trankada